TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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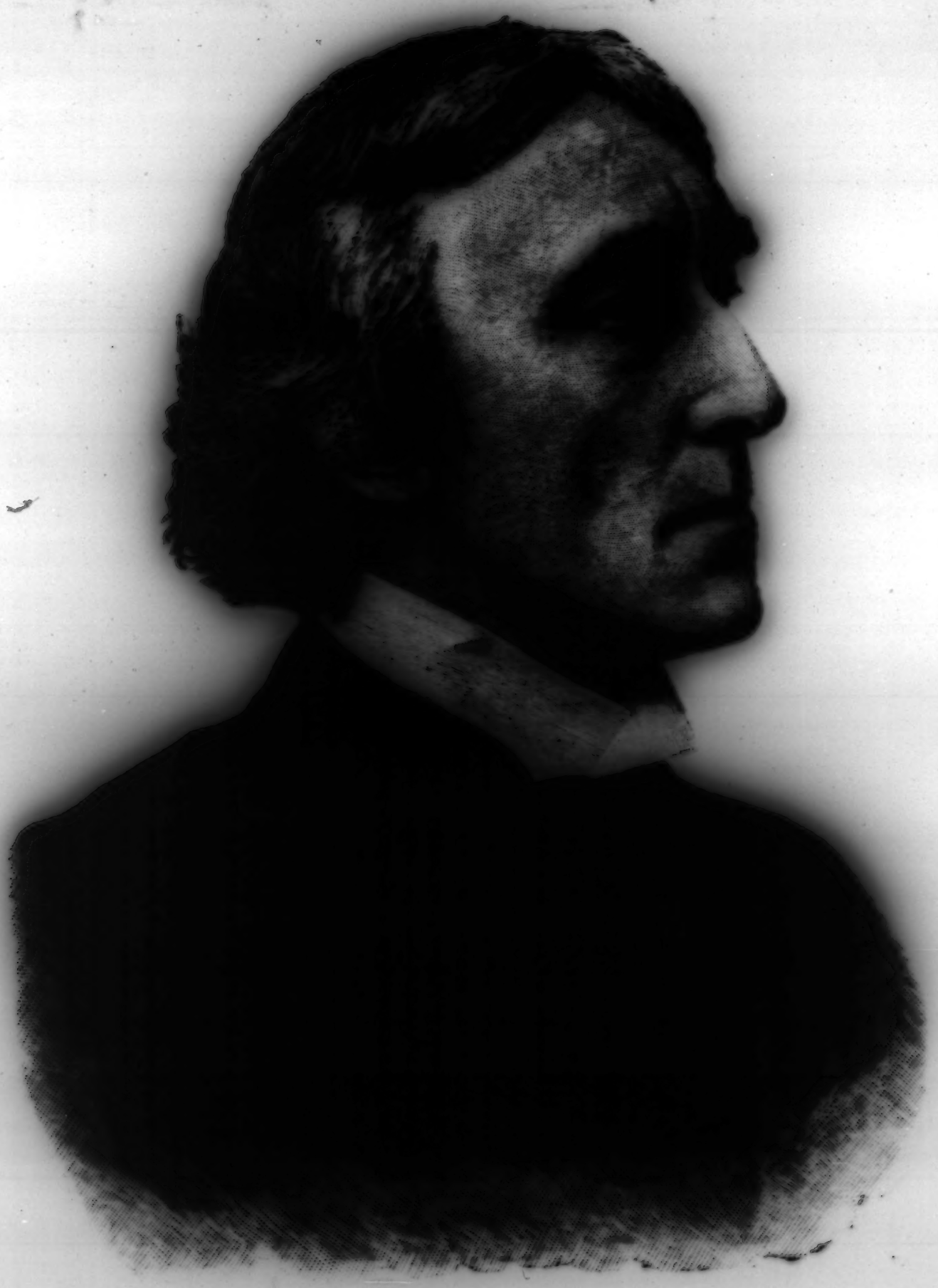

HENRY IRVING.

A GREAT MEDIUM.

The CHRISTMAS MIRROR, which is now rapidly taking form, will be the handsomest of the holiday publications. The artistic features will far surpass those of any former number, and the literary contributions will be notable.

This publication has always possessed an original professional interest. Among its illustrations are always to be found many of the most prominent actors and actresses, while its text presents happily the literary side of the theatre, as well as general articles of especial interest in such a souvenir.

The CHRISTMAS MIRROR cannot be too highly appreciated as an advertising medium. Although it enjoys a large general circulation—the edition this year will be many thousands in excess of that of a year ago—unnumbered copies go into theatrical channels and thus propagate the interests that are set forth in the advertising pages.

The paper, from its artistic value, is kept in view for a long period, and thus every copy passes through many hands. Preserved in this way, and read by many persons, it continues to be a very profitable medium for those who seek by its aid to further professional interests, as well as a source of pleasure to the general reader.

No actor, actress or manager can afford to be omitted from the CHRISTMAS MIRROR. As the number will be published early in December, the advertising forms must be closed shortly.

A GREAT WORLD FAIR SEASON.

Manager David Henderson, of the Chicago Opera House, is to be congratulated on the success of his World's Fair season. Thus ends the seventh annual extravaganza season at this theatre. Beginning with Ali Baba on May 28, long before visitors were crowding to the World's Fair, this popular theatre was patronized to its utmost limit.

On Oct. 22, without the intermission of a single night, Sinbad was placed on the boards. This change was not made because of any decline in Ali Baba's popularity, but in pursuance of the policy of the management of the American Extravaganza company to change its pieces every season. If possible, the revival of Sinbad was a more pronounced success than Ali Baba.

Looking at the crowds that attended the latter production, it seemed impossible to get a half dozen more people into the house at any performance. Every seat was sold out days in advance, and hundreds were turned away nightly from the doors. The matinees were as well attended as the evening performances, and the season just closed at the Chicago Opera House even excels in pecuniary results that of any of the previous seven extravaganza seasons at this theatre.

Sinbad's revival was a costly affair. The scenery and mechanical effects are entirely new, much of the music was completely rewritten, the dialogue brightened by deft hands and the costumes and stage appurtenances especially made for the new edition. The whole outlay for this magnificent production was in the neighborhood of $30,000.

Fred Daugerfield, the eminent scenic artist of the Chicago Opera House, is responsible for the scenery, which is attractive and picturesque in the highest degree.

W. H. Batchelor rearranged the score and introduced the new numbers. The gorgeous costumes were designed by Howell Russell, of London, and manufactured by Alias, of London. The electric light effects, which are described as wonderfully unique, are by Martin Krueger, and the mechanical effects by Al. Vanderwerken and the staff of the Chicago Opera House. The properties used in the production were made by Mr. J. Goddard, of the Chicago Opera House, Edward Siedle, of New York, and M. Ganett and M. Sanis, of Paris.

The success of the American Extravaganza Company in Chicago and throughout the country is not due to any adventitious circumstances. It arises from the fact that its style of entertainment possesses a distinct individuality and appeals to the public as a welcome novelty. The management sought to give light, airy and fascinating production, free from vulgarity, so as to keep the audience amused and interested from the first to the last acts. The unsympathetic characters which strutted through the spectacular productions of the last generation were cast aside and replaced by types nearer to the spirit of the present age.

In these extravaganzas good-natured satire on current conventionalities is prominent, the music has been raised to the best standard of comic opera, and the ballets, instead of illustrating nothing, as in the past, are replete with character and purpose. It took a great deal of time and liberal expenditure of money to bring the American Extravaganza Company up to its present high standard of excellence. Obstacles and prejudices had to be overcome, but Mr. David Henderson met them all with commendable courage and enterprise, and as a result of his labors the Chicago Opera House to-day has a reputation for beautiful, symmetrical and attractive productions enjoyed by no other theatre in the United States and equalled by few abroad.

Mr. Henderson began his work of organization in May, 1887. His first production was The Arabian Nights, or Aladdin's Wonderful Lamp. This production was a success from the start. On June 12, 1888, the famous Crystal Slipper was presented, and following that popular extravaganza came Bluebeard, Jr., which opened on June 11, 1889.

So successful was the Crystal Slipper that it was revived on Thursday, June 19, 1890, and at the end of that season had been played in Chicago alone for thirty-four weeks. On June 11, 1891, Sinbad, or the Maid of Balsora, was produced. It ran for twenty-five consecutive weeks in Chicago, and 414 performances of it were given before it was finally withdrawn from the road and established at the Garden Theatre in New York City for the Summer season of 1892.

Ali Baba; or, Morgiana and the Forty Thieves, which ushered in the sixth extravaganza season at the Chicago Opera House, June 2, 1892, also had a wonderful run. It passed its 600th performance before giving place to Sinbad, which had been played 565 times when the curtain fell on its opening performance at the Chicago Opera House, Oct. 12.

Sinbad goes on the road for a five months' tour of the principal cities of the country, equipped as no other extravaganza company. A special train of eight cars is used to transport the people and the magnificent scenery. The American Extravaganza company opened at Cincinnati last night. After playing a week there it jumps to St. Louis, thence to Kansas City and thence to San Francisco for an engagement of five weeks. From San Francisco the company comes direct East. It is safe to say that the American Extravaganza company, with its 130 people and four baggage cars of scenery, is the largest traveling organization that has ever traveled in America, with the possible exception of one or two grand opera companies.

The success of this enormous company in Chicago, and the position it has attained in the estimation of playgoers, almost from the Atlantic to the Pacific, is unique. According to all accounts, these productions in Chicago are given with a fidelity to detail and artistic completeness in costuming and scenery, and also in cast, that fairly rivals the productions of a similar class in Paris or London.

When one considers that the Chicago manager has to send four thousand miles from his prairie city—for nearly all of his dancers are brought from Europe, and all his costumes and properties are made in Paris and London—the achievement is all the more remarkable.

MISS COLEMAN'S STATEMENT.

"It is not true, as recently stated by a dramatic paper, that my company was 'among the wrecks,'" said Clara Coleman to THE MIRROR yesterday. "We only came in last week, and were in no way forced to close. Our last performance was given in Montreal, from which point my manager, H. X. Henderson, paid all fares to this city, and every salary was also paid up to date. We had played many one-night stands, to good business and bad, as it came, and decided that there was no use in continuing to other one-night stands in which we were booked, as the business in small places is not encouraging. I may go out again—my manager wishes me to—but I have not yet decided weether I shall. At any rate, you can see from the facts I have told you, that there was no wrecking whatever in our case. There is not a member of my company, in fact, that would not at once go out with me again."

MODJESKA'S NEW PLAY.

Modjeska's revival of The Merchant of Venice has met with great success, yet it has been decided to open her engagement at Hooley's Theatre, Chicago, on Nov. 26, with a production of her new drama, Magda, which is a translation from the German play Heimath, of Herman Sudermann; and, in order that the first presentation shall be thoroughly rehearsed, the company will spend the week of Nov. 20 in that work. Modjeska has a strong emotional part in the play, and it is expected that Otis Skinner will add to his reputation in the role of the retired army officer. Mr. Skinner's Shylock, by the way, has been enthusiastically commented on by the Western press. Frank L. Perley is now in Chicago propagating the production, which is expected to add another to those Modjeska has enjoyed under the management of himself and J. J. Buckley.

MR. DUMONT DENIES IT.

"I take this occasion to correct an item in THE MIRROR of a late issue," says Frank Dumont, in a letter dated at Buffalo. "Max Freeman is not engaged to rewrite or change my libretto of Shing Ching. As I am one of the owners of that opera, I can look after that portion of it myself, while not doubting that gentleman's ability in that respect. All things, either in business or stage affairs, with Shing Ching must be satisfactory to me, and an iron contract specifies that they must be. Mr. Stahl merely represents his wife's interest, and if he goes beyond that he exceeds his functions. You can safely say that the libretto of Shing Ching will not be changed by any one, and that Frank Dumont is the sole author and part owner of the opera."

MR. AND MRS. WHITECAR.

W. A. Whitecar and wife (Laura Almonino) are very successful in The White Squadron, the former playing Victor Staunton and the latter Hope Staunton. The press everywhere has recognized their artistic work. Mr. Whitecar is an easy, graceful actor, and he gives to the leading role in this play all necessary force and dignity. Mrs. Whitecar is pretty, bright, vivacious and clever in the part of the young Quakeress.

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 401 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street Chicago, Ill. F. Chandler, G. P. Agent St Louis Mo.

GOSSIP OF THE TOWN.

Rosina Vokes is still ill, but she continues her tour with great courage. She was in Denver last week.

The audiences at the extra matinees in the theatres last Tuesday were exceptionally large.

Richard T. Brown and Rose Stillman are recent engagements with J. W. Shunk's Ole Olson company.

M. B. Curtis registered at the Parker House, Boston, last week, as "James Powers, Sorrento." When recognized and interviewed by a reporter, he said relative to his trial for murder in San Francisco: "It cost me $80,000."

Mr. and Mrs. Ben Hendricks are the happy parents of a son born on Nov. 2.

The Hazelton, Pa., *Plain Speaker* speaks quite plainly about the Columbian Comedy company's departure from that town. One of the justices of the peace has an uncollected bill of $70 for board; one of the policemen bewails the loss of a coat, cap, and club "loaned" for stage use; and a landlord has a bill.

Lawrence C. Bodet, secretary of the relief committee at Brunswick, Ga., acknowledges the receipt of the contribution by "Sympathy" through THE MIRROR recently.

As indicated by our San Francisco correspondent, the production of Cleopatra in that city by Fanny Davenport and Melbourne McDowell has been received as one of the events of the season.

Manager Kraus is said to be preparing to produce at the Imperial Music Hall a burlesque operetta illustrating "the rise and fall of a great composer and the wrecking of a promising career by an attempt to write an opera in forty-eight hours."

T. Dagnall is musical director of the Calhoun Opera company.

Maud Madison recently made a hit at the Imperial with her new dances.

Will McAlester telegraphs to THE MIRROR that the Spooner Comedy company opened at Sackett's New People's Theatre, Denver, to standing room, and that people were turned away.

C. J. Whitney telegraphed to THE MIRROR last week that Elmer E. Vance's Patent Applied For opened to the capacity of the Detroit Opera House last week Monday night, and that the performance was a great success.

Ellen Vockey, the actress and reader, occasionally appears at the Soldiers' Home in Washington, D. C., where she is a great favorite.

Claude Kyle writes to THE MIRROR that George Staley's Antony the Trumpeter is winning success, and that Carrie Rose Strong, Fred. Mosier, Lucia P. Mosier, P. A. Wannery and Louise Haven, of the company, have made hits in the play.

J. K. Adams and wife (Alice Hosmer) have rejoined The Little Tycoon to sing their former parts, Rufus Ready and Miss Hurricane.

James Aldrich Libbey is successfully singing "I Love You in Spite of All" and "Then Say Good-Bye."

L. P. Hicks, the Squire Tucker of the Alabama company, now playing in the South, writes to THE MIRROR to deny that he is or for a long time has been out of an engagement. His name, with that of his wife, Lillian Schwelin, and that of Belle Barron, the leading lady of the Alabama company, was included in an alleged list of those idle recently published by a dramatic paper. Mr. Hicks says that he knows of several others whose names were erroneously printed in the same connection.

Lizzie McCall has brought suit to recover a season's salary from Charles Bondington, who she claims engaged her to star in a play written by himself, promising a large salary. Miss McCall spent quite a sum to prepare for the season, and at the last moment was told that the company would not go out.

Agnes Lane has rejoined Clara Morris after an absence of three and one-half years.

Edgar T. Wilson, manager of the Southern Dr. Bill company, is making changes with a view to strengthening that organization. Ida Bell has replaced Fanny Temple as Mrs. Horton, a part in which she made quite a hit last season.

A. C. Dolson, manager of Barlow Brothers' Minstrels, writes from Des Moines, Ia.: "Our business has been remarkable despite the financial depression. We are now in our fourteenth week, and the performance is quite evidently giving satisfaction. Our parade is a very catchy feature, our new overcoats and silk hats being especially attractive. There has not been a change in the company since our opening, but I am now negotiating with several novelties to enlarge the show. Our route embraces only the best houses in the larger cities. There is a possibility that the company may journey across the ocean the coming Summer."

A Nutmeg Match, which began its tour last August in Hoboken, has already touched the Pacific Coast and is now returning across the continent. It is due in New York on Dec. 4.

"Cap" Clarke, the Atlantic City life saver, will be of the company that will support Steve Brodie.

Von Yonson has been so successful that the production of a new Swedish-American play to succeed it has been postponed.

Eloise Willard is organizing a company to produce next season a musical comedy by Herbert Hall Winslow, entitled The Little Speculator. It is said that Miss Willard has lately had a settlement with her father, by which she comes into possession of $200,000.

It is said that The Kid company, which disbanded at Shamokin, Pa., recently, will be reorganized at once with a new cast, with the exception of Maud Blanchard, Nellie Lawrence and J. J. Murray.

A glance at the above picture of Gus Pixley in the guise—or perhaps in the disguise—of a tramp will explain why Mr. Pixley has been so generously treated by the press. His make-up, as can be seen, is marvelous, but his performance in the character is quite as wonderful. The stage in recent years has become used to the genus tramp, but of all the species Mr. Pixley's seems in many ways to excel. Every characteristic of the animal is developed with scientific fidelity. Mr. Pixley is with Vernona Jarbeau, to the performance of whose company he adds much.

May Wheeler has joined The Land of the Midnight Sun, to play Maida Maitland.

A. C. Henderson has signed with Mr. Potter of Texas.

Cockburn Harvey, last season light comedian with The House on the Marsh company, has been summering in Philadelphia. He arrived in town on Monday.

The Afro-American Vaudeville company, which closed at Bridgeport three weeks ago, has reorganized.

Toma Hanlon is negotiating for a new musical comedy and she will shortly resume her tour. She will have a new management and company.

Valerie Bergere, who received commendation from the press for her work in *The Journalist*, has closed the season.

Clara Coleman closed her season in Nora Machree at Montreal on Saturday.

Percy Lindon and Emma Parker will leave the Annie Mitchell company next week.

Fred. Hood has signed with The Oath company.

Richard Penistan, who died in the Edwin Forrest Home for Actors, recently, catalogued the 8,000 or more volumes left by Forrest in that institution.

A six-day bicycle race will begin at the Madison Square Garden Amphitheatre at midnight on Christmas Eve.

W. H. Thompson, who played with force and finesse in The Younger Son, at the Empire, has joined The Girl I Left Behind Me company on the road.

Fred. Platts, for several seasons advance agent for Sprague's Social Session company, has enlisted in the United States Navy as ship's writer, and will serve on the new cruiser *Castine*, which is destined for Chinese waters. Mr. Platts has been stopping in Milford, Mass., for some time.

The reports that have from time to time come from the South about the state of affairs in that country, the lack of money, and the starvation of theatrical companies do not seem to be verified by the business done by Herrmann. His Southern tour, which began at Norfolk and included Richmond, assumed the form of an ovation. At Norfolk, where only one performance was given, he played to standing room only, and in Richmond, where he played Friday night, Saturday matinee and Saturday night, according to Manager Leath, manager of the Mozart Academy of Music, he broke the records of that house. Saturday night is considered in the South the night of all nights when it is almost useless to open the doors of the theatre, but in spite of this fact Herrmann played to standing room. Herrmann's feats of legerdemain and his new illusions seem to have captivated the Southern Capital. The audiences were enthusiastic and delighted. Madame Herrmann in her Serpentine, Butterfly and La Blanche dances created a sensation no less profound than that of the wizard himself. Additional interest attached to the Richmond engagement, as it marked the debut of Mlle. Mathilde, Herrmann's latest importation.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swede Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Charles H. Hoyt has finished the last act of A Milk White Flag, a satire on the citizen soldiery, and it will be produced in Wilkesbarre, Pa., on Dec. 23.

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Charles Barnard's monologue matinee takes place at the Berkeley Lyceum this afternoon. Three new monologue comedies will be presented. Mrs. Lucius Edgar Bert is to interpret The Property Letter; Walter C. Bellows will appear in Silas Marner; and May Robson is to impersonate the title role of Celia.

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It is said that Charles Gounod left among his manuscripts the score of an opera entitled Maitre Pierre. The libretto is by Louis Gallet, and is founded on the legend of Abelard and Heloise. The opera is believed to have been offered to the Opera Comique of Paris, and to have been returned to Gounod as unsuitable. Here's a chance for some enterprising impresario—J. M. Hill, for instance, who is to produce Gounod's Philemon and Baucis at Herrmann's Theatre next Thursday.

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Clyde Fitch is to adapt Sardou's play, Mme. Sans Gene, which was recently brought out at the Vaudeville Theatre of Paris. The adaptation is to be made for Henry E. Abbey, who has secured the American rights to Mme. Sans Gene.

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Robert Griffin Morris is to have his comedy called King Pin brought out by a Philadelphia syndicate.

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Charles Klein is at work on the libretto of a comic opera for De Wolf Hopper. The title of the opera is to be El Capitan, and the scenes are laid in Peru. John Philip Sousa is to compose the music.

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It is to be hoped that H. C. Miner will carry out his project of engaging a stock company next season to produce new American plays at his Fifth Avenue Theatre.

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A play called The Man Milliner, which is founded on characters and incidents in "Nicholas Nickleby," is to be produced by dramatic students at the Fifth Avenue Theatre some afternoon during the present month.

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Judge Barrett, of the Supreme Court, has granted the application for an injunction restraining William Barry from presenting The Rising Generation. Eveline A. Coleman in her application sets forth that she is the administratrix of Joseph A. Coleman, and that the farce was written for him by Thomas B. de Walden in 1872.

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Oliver Byron has renamed The Dark Continent. The piece is now called The Heart of Africa, and Mr. and Mrs. Byron appeared in it last week at Kansas City.

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Enemies For Life received its first presentation at Carlisle, Pa., last week.

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Joseph Menley is at work on a new comedy-drama called Two Country Boys.

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Henry Guy Carleton is putting the finishing touches to the play he engaged to write for Tim Murphy. The play he has contracted to write for Nat C. Goodwin is to be ready for delivery on Oct. 1, 1894. John Drew is to appear later in the season in a play from the pen of Mr. Carleton.

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Herbert Hall Winslow has settled upon the title of The Great Northwest for his new comedy-drama. The Little Speculator, a new farce-comedy by Mr. Winslow, is to be produced next season by Eloise Willard.

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Charles T. Vincent's play, Old Glory, is underlined for production in January under the management of William A. Brady.

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Gus Heege's new piece entitled Rush City is to be produced in January. The piece is announced as a "spectacular farce," whatever that may imply.

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Will Norman has disposed of his play called Love on Castle Frank to Charles Ross.

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The Daughter of the Confederacy by Hal Reid received its first production on Nov. 4 at De Soto, Mo.

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Faleste, a one-act musical tragedy by Carl Zoellner, is to be presented for the first time in America by the Ferency Opera company at the Irving Place Theatre during the latter part of December.

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Haddon Chambers expects to come to America this season as soon as his new play has been brought out in London.

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Elisabeth Marbury has received the manuscript of The Cross of Honor, a melodrama adapted from the French, and which has had over two hundred performances in England.

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John L. Carleton, The Mirror's correspondent at St. John, N. B., has written a one-act drama, entitled The Convict's Daughter. It was produced by amateurs in St. John, Mr. Carleton playing John Lispenard, the convict, and both the piece and his acting were described by the local press as being very clever.

* * *

Sardou is affectionate, sympathetic, domestic, in touch with nature and life; Dumas, cold, dispassionate, wrapped in his work and himself, living alone unhappy in his memory of marriage. A rather pathetic story is told by Sardou of Dumas. One day Sardou, who is an inveterate gardener, was at work in a lily field on his place. Dumas joined him and silently, wonderingly, his hands in his pockets, watched for a long time his brother dramatist's tender care of a flower. Finally he said: "The love you have for that lily is beyond me! What wouldn't I give for such enthusiasm!"

JENNIE YEAMANS' VIOLETS.

Charles Dillingham, manager of the Jennie Yeamans' Jane company, and his wife, Miss Yeamans, are great friends of Will McConnell. Last Thursday morning Miss Yeamans presented a large bunch of violets, bound with a purple ribbon, to Mr. McConnell. Mr. McConnell thanked her sweetly. Later in the day, having got lots of enjoyment out of the flowers, he presented them with his compliments to a soubrette. Towards dusk, Charles Mitchell, the man of muscle who is in training to conquer James J. Corbett, called with Jim Hall on the soubrette. As Mr. Mitchell was leaving, she gave him the violets as a souvenir.

That night Mr. Mitchell and Mr. Hall, both of whom are warm admirers of Miss Yeamans, called at the Harlem Opera House, where Jane was last week, and Mr. Dillingham showed them to a box.

At the end of the second act Miss Yeamans was called before the curtain. Mr. Mitchell, thoroughly enraptured by the performance, hurled the violets, still fresh, to the actress.

Mr. and Mrs. Dillingham say that their next gift to Mr. McConnell will have a padlock.

Mr. McConnell could not be found by a Mirror reporter.

PIRATES IN A REPERTOIRE.

Rosenquest and Arthur recently addressed letters to managers in the Northwest warning them against the Rutledge Dramatic company, which is playing a repertoire of pirated plays, including Blue Jeans. Among the letters received by Rosenquest and Arthur in reply was one from L. L. Tilden, manager of the Atlantic Opera House, at Atlantic, Ia. Mr. Tilden said: "Your letter of warning in regard to the Rutledge Dramatic company was duly received. In reply I would say that I had this company booked for my fair date, week of Sept. 11. On my request they sent a list of plays they would produce, among them being your Blue Jeans and Thompson's Old Homestead. I immediately canceled them, as I have no desire to assist these pirates in their nefarious business. Many others of the same kind know that I will not book them on this account, and they try to injure my town and house, but I play many of the first-class attractions, and to good business."

In conclusion, Mr. Tilden expresses a desire to book Rosenquest and Arthur's attractions, promising fair treatment.

BROOKLYN'S NEW THEATRE.

The new Bijou Theatre in Brooklyn was opened last night by Henry E. Dixey in Adonis, the audience testing the capacity of the house. In the scheme of construction, the Renaissance style has prevailed. The exterior is not especially theatric, but it is an imposing building finished in yellow brick. The lobby is small, but handsome. Allegorical figures adorn the panels and ceiling. The floor of the lobby is of granite tiling. The use of this material was experimental, but it has proved successful. In the interior decoration ivory and gold prevail. Minor colors are terra cotta and blue. The curtain, painted by Hugh L. Reid, is an allegorical representation of Love and Art. There are twelve boxes. The stage is large, and fitted with all modern conveniences. The dressing-rooms are well arranged and comfortably fitted. There are two electric light plants, and the steam heating apparatus is isolated for greater safety. Exclusive of the boxes, the new theatre will seat 1,958 persons. There are twenty-six exits, and the building is fire-proof.

BIG BALLET AT THE GARDEN.

Frank W. Sanger has arranged for the presentation on Monday evening, Dec. 11, of a grand bal d'opera bouffe (masque)—as it is called by Business Manager Gotschalk. It will be a reproduction of the bal d'opera as given in the Grand Opera House, Paris.

American and European dancers will participate. Among them will be the original French quadrille dancers, a corps de ballet of one hundred, with twenty coryphées, four premieres, and a number of grotesques.

M. Duquerelet, director of the Folies Bergères, Paris, will arrive here next week. He will bring with him several assistants. He will direct the dancing and grouping.

Mr. Sanger says the decorations will be the most elaborate ever seen in New York.

IN THE WINGS.

Frederick Hallen asked me the other day if I could mention three standard attractions that have given up the ghost and walked in from the road this season. The only one I could think of was Ramsay Morris' Comedians—and they were only on their second tour. "I hear a great deal about the terrible state of things in the theatrical business," said Mr. Hallen, "but I see nothing of it. I am very glad indeed that some of the fakirs—all lithographs and no show—have been forced to the wall. It purges the profession."

"A mistake some managers made," continued Mr. Hallen, "was to engage a cheaper company this year on account of what they took to be a black outlook. Mr. Hart, Mr. Brady and I, on the other hand, decided that it was advisable to make our organization stronger than ever, on the principle that it needs a staunch boat to weather a storm. Our salary list is $200 more than it has ever been. That, I believe, is the right method. Once you palm off an inferior article on the public, they will never forget it."

I ran across John T. Sullivan in the Gedney House last week, just as he was writing a message to be telegraphed to Rose Coghlan. It was more than a hundred words. "It will take me a long time," said the operator, "to send it." "I will send it myself," said Sullivan, "inside of ten minutes." Thereupon he seated himself at the key-board and began operations.

"I am a jack-of-all-trades," he said, as he finished. "I'm a telegraph operator, expert book-keeper, manager, and, my friend, say, an actor."

F. F. Mackay, president of the Edwin Forrest Lodge of the Actors' Order of Friendship, tells me that the statement printed in all the daily papers that Alexander Fisher, who died a fortnight ago, was a charter member of the organization, is wrong. Fisher did not join the Order until four years after it was established. Joseph Jefferson and John Ellsler are the only charter members now living.

An understudy's lot is a hard one. If the actor or actress cast for the part makes anything like a hit, he or she would rather die than let anyone else play it. The women in the cast of Charley's Aunt, at the Standard, seem a particularly healthy lot. Can you imagine Nanette Comstock, Hattie Harvey, Jessie Busley or Ellie Wilton in an invalid's chair? Anna Robinson, who has made several hits under Charles Frohman's and Richard Mansfield's management, understudies them all. Every night at eight she reports at the stage door. But she finds everyone exasperatingly well.

Annie Boyd, a vivacious young woman, who plays a small part in the Prodigal Daughter at the American Theatre, is the understudy of Helen Dauvray. Here, again, is a case of extraordinary health. Miss Dauvray has not had an ill moment since the run of The Prodigal Daughter began last May. Never mind, Winter is upon us, with its attendant coughs and colds.

Fanny Ward, recently at the Casino and about to be in The Voyage of Suzette at the American Theatre, sent over to the *Bon Marché* in Paris last month for three dozen pairs of gloves to be made to order. When she got them she found enclosed a note from a member of the firm. It said that her hand is the smallest, for a woman, ever measured in his glove department. It is what is termed a "No. 1 Miss." The letter is framed. Miss Ward is the winner in this direction, until further notice.

Other winners in the profession, up-to-date, are Belle Archer, who has the smallest mouth; Cora Tinnie, who has the smallest ears; Della Fox, who has the smallest foot; Edna Wallace Hopper, who has the smallest waist; Edward M. Alfriend, who has the smallest moustache; Julius Steger, who has the smallest head, and Alexander Herrmann who, according to the courts, has the smallest income.

I hear that Henry E. Dixey has got a backer from Cleveland, and that Dixey will appear next season under a new management, and in a new piece the scenes and characters of which are decided upon.

When it was announced that W. H. Thompson was to be a member of the reorganized Empire Stock company this season, I counted upon seeing him at last settled in New York performing a round of parts wherein his marvelous skill in making up and sinking his own individuality would be seen to advantage. But he is ordered out on the road again, playing in The Girl I Left Behind Me, without any immediate prospect of returning.

The Voyage of Suzette, the next production at the American, is another circus play. The last act is taken up with a circus parade. When the piece was produced in Paris the caravan was supposed to be Barnum's. The question is: Has not Jefferson, Klaw and Erlanger's Country Circus exhausted the drawing power of such a spectacle on the stage?

PACOLET.

A WEDDING ANNIVERSARY.

Annie Ward Tiffany and Charles H. Green celebrated the fourteenth anniversary of their marriage at Schenectady, N. Y., last Friday. On her arrival at the Hotel Edison Miss Tiffany found her room prettily decorated with flowers as well as telegrams and letters of good will from friends in all parts of the country. The company, Manager Benedict of the Van Curler Opera House and wife, Belle Archer, who is in advance of Carrie Turner, and the chief figures of the event sat down to an anniversary dinner, one of the features of which was a wedding cake decorated with fourteen lighted candles. The performance of Lady Blarney was well attended in the evening, and Miss Tiffany received several floral tokens.

PROFESSIONAL DOINGS.

The Grand Opera House at San Antonio, Tex., has been doing a big business since the opening of the season. Managers Rigsby and Walker are greatly pleased with the results of their venture, and look forward to a continuance of prosperity. The cotton crop in Texas has been unusually large this year. Of course this is a good thing for the financial condition of the State, and consequently for the theatrical business. There is no evidence of hard times in Texas, as all the theatres are doing well. No company of merit that has played in San Antonio this year has failed to do a good business. The people of this State will not, however, stand cheap attractions. George H. Walker, of the firm of Rigsby and Walker, was with Henry Greenwall for several years, and is a thoroughly experienced manager. This is shown by the way in which he conducts the Grand Opera House, which has never been so well managed before. His list of attractions for this season is the best that Texas has ever had.

Clara Thropp has signed with The Woman King.

Lillian Burkhart, who is now playing leads in her husband's (Charles Dickson) company, has made a pronounced success as the heroine in Mr. Dickson's new play, Admitted to the Bar.

Mose Reist, manager of the Syracuse Opera House, was in town last week.

It is reported that Lilly Post is to leave The Fencing Master company.

Walter Fletcher's company stranded in Allegheny City last week. Most of the members of the company are still there.

This sign has been hung conspicuously in the American Theatrical Exchange: "The A. T. E. is run solely in the interests of local and traveling managers and agents. Ladies and gentlemen of the stage will please transact their business elsewhere."

The organization now being formed to act In Old Kentucky on the road is rehearsing. It will begin its tour week after next in Brooklyn.

Duncan B. Harrison, the earnest actor, has been doing some press work for the Madison Square Garden.

Allie Marshall, the soubrette of Oh, What a Night! writes: "My name was mentioned recently in a published list of actors alleged to be out of employment, and booked at Spies' agency. I have been with Charles A. Loder's company for the past three seasons, and previously to that I had not been idle in five years."

Addie Cora Reed has not left the Gilbert Comic Opera company, but with Fred Hunley, Marion Chase, and others is still with the organization.

Berenice Herrick, the soubrette, has arrived in New York from the Pacific slope.

The Voodoo, Sanger and Bothner's musical comedy, had four big weeks in Chicago during October. The farce has been embellished this season with several novelties. Thomas E. Murray, the star, is making a hit with his new topical song, "A Trip to Coney Island," and Ada Bothner's Incantation Dance has caught on.

J. H. Gilmour has left the Aristocracy company, with which he has been playing for a month, and is now rehearsing as leading man of Daniel Frohman's comedy company.

SIEGMAN & WEIL,
IMPORTERS AND MANUFACTURERS.
110 AND 112 GRAND STREET (near Prince), **& 7**
We carry the largest and most complete stock of all kinds of *Materials, Gold and Silver Trimmings*, etc., suitable for theatrical wardrobe and at lower prices than any other house.
24-inch **SATINS** in every evening shade, 62c., 65c. and $1 a yard. *Plushes, Velvets, Velveteens, Plaid Brocades*, etc.
WIGS and *Beards* of every description (made on our premises) in stock or to order. Men's wigs, $2, $3; ladies' wigs, $3.50 and upwards.
GREASE PAINTS and *Powders*. We are sole agents for the U. S. of the world-renowned German make of *L. Leichner*, in Berlin.
Satin Slippers, $2.75; *Sandals*, $1.25, $1.75, $2.50 and $3; *Clogs*, $2.75, etc.
TIGHTS, SHIRTS and *Paddings*, we import and make ourselves. Cotton tights, $1.50, extra heavy, full-fashioned, $1.75; worsted, $2.50; silk, $2.50 and $3; best silk, $7.50; we carry 30 shades in every quality and size, in stock or make them to order in four days. *Padded Tights* (Symmetricals) $7.
SPANGLES, $1.10 a lb. *Bullion Fringes*, from 1½ inch deep (25 cents a yard) to 10 inches deep.
Openwork Laces, Gold Gimps, Bullion Fringes, Gold Braids, Point d'Esprit Laces, etc.
SWORDS, *Daggers, Armors, Helmets*, etc.
JEWELS (also in settings), *Necklaces, Crowns, Tiaras, Necklaces, Knights' Chains, Medallions*, etc.
Catalogues, prices and information sent by mail. REFERENCE required on all orders. Unsatisfactory goods taken back, and money refunded.

AMERICAN EXTRAVAGANZA (O.)

DAVID HENDERSON · SOLE MANAGER

Cupid

Miss

Harlequin

Sinbad

Nineta

Selamasindi

Maladitta

Maraschina

SINBAD OR The Maid of Balsora

THE USHER.

The exercises held in Edwin Booth's memory yesterday were adequate and fitting. The assemblage was large and reverent, and it was evident that either love or admiration for the great actor's character and genius filled the hearts of all present.

It was the first time I think, that such a meeting for such a purpose had been held in this country.

It was notable not only as a tribute to one that held aloft the drama's torch on the highest peaks of fame, but also as proof positive that there are exceptions to the rule that a player, however distinguished, is forgotten as soon as he crosses to the other side.

✦

It is to be regretted that the meeting yesterday was not held under broader auspices than those of the Players' Club.

Booth's name belongs to the whole profession, not to any particular class of the profession. He was known to, and beloved by hundreds of the humbler members of the calling. They should have been permitted to participate in the memorial exercises.

Not one half of the actors that wished to attend could procure cards of invitation; but hundreds of persons in no way identified with the drama (unless simple membership in The Players can be construed to mean that) shared with the favored few of the guild that privilege.

It was an obvious mistake, also, to hold the meeting in a hall that holds less than 1,500 persons.

✦

Annie Pixley was not distinguished for the *finesse* of her acting, but she possessed qualities that endeared her to the mass of playgoers.

Her Miss, like the play written around the character, fell only a little short of great merit.

Miss Pixley's death was entirely unexpected by her friends in New York, and they were inexpressibly shocked by the news of it.

Quite apart from her abilities as an actress—and for a number of years she stood at the head of what may be called the rough soubrettes on our stage—the actress possessed sterling traits.

Her life was blameless; there was nothing in it from beginning to end that was not clean and wholesome and womanly. She had many sorrows to bear, if report speaks truly, but she bore them patiently and secretly.

✦

In some respects the New York public is peculiar, and unfortunately, its peculiarities are not always commendable.

Year by year it is becoming more risky for stars and managers to produce plays here of quiet, artistic quality.

Time was when such plays were welcomed and made money in the metropolis, but now the chances are largely against their success. Boston remains true to these finer products of the stage, and latterly Chicago has developed a taste for them that puts the Empire City to the blush.

The reason for this is either the growth of *blasé* ideas, or to the unappeasable appetite for something sensational that betokens a long and unwise diet of sensational or highly spiced foods.

It would seem that to attract the attention, much less the patronage, of New Yorkers, managers must either pursue what Dion Boucicault used to call the Jumbo policy, or else adopt speculative methods whose magnitude alone dazzles and secures support.

✦

Take Sol Smith Russell, for example. He is an artist of singular winsomeness. His acting is marked by delicacy and refinement, although his interpretative powers are confined mostly to homely characters.

He possesses the duplex gifts that should—and do in other communities—draw all classes of the public.

And yet Mr. Russell has never found that full measure of appreciation in this city that he receives elsewhere. His metropolitan engagements have always proved disappointing. He came recently from an immensely lucrative engagement in Chicago only to meet with chilling indifference in New York.

Experience proves that as the faculty of appreciation has diminished here it has increased in the same ratio in nearly every other city of importance in the United States.

The result will be, if the present tendency continues, to banish from New York plays of the finer quality.

✦

Outside of the eleventh assembly district professionals took no more interest in last Tuesday's State and city elections than is usual. But the contest for the Assembly between a man named McCloy and Mr. Sheffield, who had the endorsement of the best elements in the district, engaged their interest.

I am told that more actors and managers registered and voted, in order to help defeat McCloy, than were ever before known to take an active part in the politics of the district.

Frantic efforts were made to coax or to whip professionals into line for Scannell's candidate. Charles Hoyt and other choice spirits contributed toward his campaign expenses, and all the tricks of the cheap politician's trade were resorted to.

But it was all in vain. The decent men of the district came out in force and snowed McCloy under. The majority secured by Mr. Sheffield was more than 1,100. The district had been carried for Tammany in the preceding election.

I am pleased to know that THE MIRROR had a hand in achieving this excellent result. Its recent article on McCloy's candidacy was used as campaign literature by Mr. Sheffield's party, and it served to open a good many independent voters' eyes to the kind of man that Scannell had put up.

✦

Last Friday, Benjamin Dolaro was sentenced to five years in the State's prison, having pleaded guilty to a charge of grand larceny.

Even as a boy Dolaro evinced criminal instincts, and his mother, Selina Dolaro, more than once saved him from punishment.

The mother's career was filled with bitter disappointment and physical suffering during its closing years, but at least she was spared the sorrow of her son's public disgrace.

✦

There are various reasons given for the recent depression in theatrical business, but I think the World's Fair is a new one.

The manager of a distinguished star writes me as follows on the subject:

"It is becoming more and more evident that the World's Fair had more to do with the hard times than anything else. Some person has discovered that the money lenders were never so well off after a Summer as now, and that more loans were made upon furniture and personal effects than ever before.

"Take, for instance, the city of Rochester. From that place alone 15,000 persons went to the Fair and each one of them spent on an average $100. You can see what a drain that makes upon the spending money of a small city. And it is the same everywhere throughout the country."

✦

The receipts of the various theatres and shows in Chicago during the Fair season have been published. They are not authenticated, but they are probably near enough to the truth to be called approximately correct.

The gross takings of Buffalo Bill's Wild West, America, the Chicago Opera House, the Columbia, the Grand, Hooley's and the Schiller are computed to be $3,189,000. The Wild West alone drew one-third of this enormous total.

The bulk of this money came, of course, from the pockets of visitors. The local patronage was smaller, I am told, than is usual in Chicago.

✦

The time is drawing near when the advertising forms of the CHRISTMAS MIRROR must be closed. Advertisers should not delay in sending in their "copy."

The Number this year will eclipse its predecessors in every respect. It will contain a great number of matters of special interest to all that are interested in the stage, and the literary and artistic standards will be higher than ever.

Advertisements should all be in hand during the next ten days.

ZOZO.

An elaborate revival of Zozo, the spectacular play, is promised for next season. R. H. Colefair, of Anderson, Ind., has secured all rights to it, and has painters and printers already at work getting everything new and complete for the best representation the piece has ever had. Prominent performers will be secured for all the principal parts. As it was always a popular play it should be attractive in its new dress.

WILSON BARRETT'S NEW VIRGINIUS.

Wilson Barrett and his fine company arrived on the *Teutonic*. The actor begins his American tour at the Globe Theatre in Boston next Monday night.

His opening play will be Virginius, which will be produced with magnificent scenery, handsome costumes and all the gorgeous stage paraphernalia possible.

NEW YORK THEATRES.

PALMER'S THEATRE
Evenings 8.15. Matinee Saturday.
THE SOLID SUCCESS.
RICE'S Surprise Party. The Up-to-Date Attraction. The Sparkling Novelty
BARNET AND PFLUEGER'S Gay Extravaganza. More Captivating Than Ever. 1492

EMPIRE THEATRE
Broadway and Fortieth Street.
Evenings at 8.15. Matinees Wednesday and Saturday at 2.
CHARLES FROHMAN'S CO.
A comedy by Jerome K. Jerome and Eden Phillpotts.
THE COUNCILLOR'S WIFE

GRAND OPERA HOUSE
Twenty-third Street and Eighth Avenue.
Evening at 8. Matinees Wednesday and Saturday at 2.
THE GREAT AMERICAN MELODRAMA.
The Power of the Press
THIS WEEK ONLY.
Next Week—JAMES O'NEILL in MONTE CRISTO.

STAR THEATRE
Evenings at 8. Mats Wednesday and Saturday at 2.
LAST WEEK BUT ONE.
Joseph Jefferson
as
RIP VAN WINKLE

BROADWAY THEATRE
Evenings at 8. Matinee Saturday at 2.
Mr. T. H. Friesen, - - Manager
Handsomest and Safest Theatre in the World.
The Greatest Success in the City.
Engagement Limited.
FRANCIS WILSON'S
Magnificent Production of
ERMINIE

DALY'S THEATRE
Until Further Notice.
Evenings at 8.15. Mats. Wednesday and Saturday.
Engagement of the Eminent Comedian,
MR. SOL SMITH RUSSELL
In CLYDE FITCH'S successful play.
APRIL WEATHER

STANDARD THEATRE
J. M. Hill, - - Manager
21 Crowded Month.
CHARLEY'S AUNT
Direction of CHARLES FROHMAN.
Evenings at 8.30. Matinees Wednesday and Saturday at 2.15.
Seats ready for THANKSGIVING DAY.

HARRIGAN'S THEATRE
H. W. Hasley, - - Manager
PERMANENT SUCCESS.
The WOOLLEN STOCKING
By Edward Harrigan.
Five New Songs by Dave Braham.
Wednesday—Matinee—Saturday.

GARDEN THEATRE
J. Wesley Rosenquest, - - Manager
Evenings at 8.20. Mat. Wednesday and Saturday at 2
MARIE JANSEN
In this season's greatest comedy success.
DELMONICO'S AT 6
Next Week—EVANS AND HOEY. All New.

14TH STREET THEATRE
Near 6th Ave.
J. Wesley Rosenquest, - - Manager
Every Evening, Wednesday and Saturday Matinees
BIG PRODUCTION OF THE THRILLING WAR DRAMA.
MAINE AND GEORGIA

AMERICAN THEATRE
42d St., 41st St., and 8th Ave., near Broadway.
Mr. T. H. Friesen, - - Manager
Evenings at 8. Saturday Matinee at 2.
THE PRODIGAL DAUGHTER

B. S. MOSS' THEATRE
Third Avenue, corner 31st Street.
Matinees Monday, Thursday and Saturday.
THE SUCCESS OF THE SEASON and
SOUSA AND HIS BAND. Every Performance.
Next Week—Dr. W. F. Carver in The Scout.

NEW YORK THEATRES.

NIBLO'S
CARL AND THEODORE ROSENFELD, Lessees and Managers.
SECOND GREAT BIG WEEK OF
BOUCICAULT'S ROMANTIC DRAMA.
OLAF
Evenings at 8.15. Saturday Matinees Only.

KOSTER & BIAL'S
Thirty-fourth Street, West of Broadway.
Matinee Saturday Only.
Specialty Artists:
MONS. and MME. DEL-MELO, HARRIETT VERNON,
MLLE. ELOISE LESCOT, MISS ADA REEVE,
EVANS AND LUXMORE,
MLLE. PAGLIERETTE.
New Features Every Week.
Every Sunday, Grand Concert.

IMPERIAL MUSIC HALL
Broadway and 29th Street.
GEORGE J. KRAUS, Manager
Evenings 8 to 12. Mats. Mon., Thurs. and Saturday.
Four of Everything New in
VAUDEVILLE
Best Variety Bill in America.

TONY PASTOR'S THEATRE
14th St., between 3d and 4th Avenues.
Matinees, Tuesday and Friday.
MLLE. DE CLEO, the Great French Singer and Dancer; J. W. Kelly, Irish Wit; Ward and Vokes, as Harold and Percy; Eunice Vance, Sam Dearin, Cain and Orndorff, the Grasso Duo; The Ryders, Jerome, Man Frog.

BROOKLYN THEATRES.

AMPHION THEATRE
Bedford Avenue, near Broadway
EDWIN KNOWLES, - Sole Proprietor and Manager
THE QUEEN OF COMEDIES
JANE
with
JENNIE YEAMANS
Matinees Wednesday and Saturday.
Next Week—TRIP TO CHINATOWN.

COLUMBIA THEATRE
Washington and Tillary Streets.
EDWIN KNOWLES AND CO., - Proprietors
(Edwin Knowles, Daniel Frohman and Al. Hayman)
Wednesday—Matinees—Saturday.
E. H. SOTHERN
Presenting for the first time in Brooklyn.
SHERIDAN; or, THE KID OF BATH.
Next Week—THE OTHER MAN.

EMPIRE THEATRE
Broadway and Bedford Avenue
Matinees Wednesday and Saturday.
Jacobs & Sanford, Props. Walter Sanford, Mgr.
Week commencing Monday, Nov. 13,
ACROSS THE POTOMAC
Next Week—Walter Sanford's Power of Gold.

GRAND OPERA HOUSE
"Popular with the People."
WALLACE McCUTCHEON, Lessee and Manager
WEEK OF NOV. 13.
BILLED AND HART'S THE IDEA

COL. SHEA'S NEW PARK THEATRE
The Leading and the Elite Theatre of Brooklyn.
MONDAY, NOV. 13.
Matinees Wednesday and Saturday.
MR. NAT C. GOODWIN
IN MEZZOURA.
Next Week—Roland Reed in Lend Me Your Wife.

COSTUMES.

M. Herrmann, Costumer
29 WEST TWENTY-SEVENTH STREET,
Near Broadway.

The Eaves Costume Co., 63 East 12th St. Near Broadway, New York.
Members of the profession requiring stage costumes will find it an advantage to get estimates from us. All our work is first-class, our terms quite reasonable, and the experience of the undersigned as an actor and costumer for over thirty years enables him to make valuable suggestions to those who are in doubt as to what is the "correct" thing. Over 4,000 costumes kept constantly on hand for rent and sale. ALBERT G. EAVES, President Eaves Costume Co.

H. FALKENBACH
Manufacturer of Silk, Cashmere and Theatrical Hats.

CONICAL AND ALL SPECIAL HATS MADE TO ORDER.
52 Bleecker Street, New York.

DOBLIN TAILOR
889 Broadway.
Fall and Winter Styles now ready.
Rules for self-measurement sent on application.

L. LINDEMANN,
A large assortment of Ladies' Fine Street, Stage and Evening Costumes of all descriptions at very low prices.
819 N. 7th St., bet. Lexington and Park Aves.
P. S.—Special reduction to Professionals.

Marie Leicester
Soprano. At Liberty. Care Mirror and Elliott.

Daly's.—April Weather.

Comedy in three acts by Clyde Fitch. Produced April 15.

Raphael Reed	Sol Smith Russell
Jack Phelps	Orrin Johnson
S. S. Carmen	T. F. Brien
Wilson	Alfred Hudson
Mrs. Stanley	Minnie Radcliffe
Rose	Viola McNeil
Toots	Frankie Lynn
Miss Carmen	Eleanor Cary
Mrs. Carter	Millie Sackett
Kitty	Annie Blancke

April Weather opens upon a poor artist about to marry the wife of a man supposed to be a forger and also to be dead. The author then demonstrates by a series of object lessons and explanations that the husband is neither a forger—he did it to shield his father—nor dead. The catastrophe is that the poor artist, borrowing an idea from Enoch Arden, departs.

Mr. Fitch has impressed into the play much quaint fancy, the lines are quite often more than ordinarily clever, and there is a refreshing absence of melodramatic device. It is to be feared, however, if in trying to avoid sensationalism, Mr. Fitch has not made portions of the play puerile. We refer especially to the first half of the second act, wherein the poor artist and the children of his intended bride romp about the stage in innocent glee. Such proceedings are not essentially dramatic.

April Weather is a play of character rather than situation. Looked at from that point of view, it may be said that Mr. Fitch has succeeded in his purpose; his stage people are rational.

Mr. Russell's performance of the part of the artist is exactly in the vein of all his other performances of the last decade; simple, honest and sincere. He acted on Monday with much feeling and quiet humor.

Eleanor Cary, as a good angel, plays the part with much grace and discretion.

Millie Sackett, as the wife, is mildly interesting, and Orrin Johnson makes a palpable sufferer from a wrong.

Park.—Playmates.

Spectacular Musical Comedy by W. R. Seeley. Produced Nov. 13.

Gussie Crotchett	W. R. Seeley
Lord Bluffwell	Charles Jerome
Sir Dolittle	Wm. Jerome
William Frogdon	Jas. Cherry
Captain Mainbrace	Kirwan West
Alice Frogdon	Minnie Thurgate
Eliza Frogdon	Anette Zelna
Bessie Bonehill	Jack Wellington

Bessie Bonehill in Playmates was the bill at the Park last evening. Miss Bonehill was well received and was the recipient of a magnificent floral star.

Of the piece nothing need be said. It is but a vehicle for a clever woman. Miss Bonehill is clever, but needs a better play and better support.

Irving Place Theatre.—Gefallene Engel.

The production of Gefallene Engel at the Irving Place Theatre last Thursday night was a daring venture on the part of Manager Conreid. The indelicacy of The Second Mrs. Tanqueray is not a circumstance to the gross immorality of this play, which owes its authorship to Richard Nordman.

The second act, in which a young girl at a party given by shady people is inebriated with champagne in order that she may fall a victim to the amorous intentions of a young officer, is positively indecent.

Many expressions of disgust were heard as the audience dispersed. It is to be hoped that Manager Conreid will not repeat the experiment.

Tony Pastor's.—Variety.

Of the company at Pastor's this week, it may be said that no one is bad and some are very good. Cain and Orndorff gave an amusing sketch, and were followed by Mr. Pastor, who sang four new songs with old gestures.

Mlle. Duclerc, the chanteuse and danseuse, made a favorable impression. Although this is her first appearance in America, if we can judge by appearances, she has had a great deal of experience somewhere else.

J. W. Kelly is a comedian whose presence insures a succession of hearty laughs. He was at his best. The performance concluded with an original sketch by The Ryders.

Koster and Bial's.—Vaudeville and Operetta.

The sensational feature of the bill at Koster and Bial's this week is the first American engagement of the Bark Ben Achmet troupe of five acrobats from the Gran Circo Ciniselli of St. Petersburg. Clara Qualitz is appearing in a new specialty called The Dance of Columbia.

Other performers are Mons. and Mme. Del Mely, duettist excentriques; Mlle. Lescot, chanteuse cosmopolite; Paquerette, Evans and Luxmore, Ada Reeve, and the Troupe Tortajada, Spanish troubadours.

The performance concludes with Oscar Hammerstein's operetta, The Koh-I-Noor.

Grand.—The Power of the Press.

The Power of the Press is apparently as potent as ever, to judge by the enthusiasm of the audience that attended the performance of this popular melodrama at the Grand Opera House last night.

Lavinia Shannon proved quite effective in the dramatic situations allotted to her in the role of Julia Seymour. Louis A. Mabb was seen to advantage as Steven Carson, and Adelaide Cushman was frequently applauded as Annie Carson. The other members of the cast gave good support.

Jacobs'.—The Bottom of the Sea.

The Bottom of the Sea, like most melodramas, deals with a succession of thrilling incidents which, fortunately, never occur in real life and yet which please immensely a certain class of theatregoers. The audience at Jacobs' Theatre on Monday night was composed of just such people. The scenic effects are varied and realistic and the company is satisfactory.

The boxing of Jack Dempsey and Denny Costigan between the acts was a strong rival attraction to the play and both men were enthusiastically received.

Imperial Music Hall.—Vaudeville.

The bright particular scintillator at the Imperial this week is that vivacious comedienne and vocalist, Lydia Yeamans-Titus, in songs of the day. Fleurette, who became a favorite at this house last season, is also in the bill this week.

Among the other artists are the Sisters Reeve, Les Figaros, Joe Flynn, Luigi Del Oro, John W. Myers, Collins and Collins, A. O. Duncan, Kohl and Barnes, Anna and Alvina, and Ward and Lynch.

People's.—The White Squadron.

The White Squadron is the play at the People's this week. Last night the audience was enthusiastic over its scenes of the Grand Plaza in Rio, the monastery, and the harbor of Rio showing the vessels of the squadron. W. A. Whitecar and Elmer Grandin are in the leading roles.

At Other Houses.

The Lyceum is closed this week. Next Monday it will open with a production of An American Duchess, an adaptation by Clyde Fitch.

This is the seventh week of the new Ermine at the Broadway.

Last week broke the record of 1492 at Palmer's. The "Daily Hints" introduced a new song last night, and there were other novel particulars in the burlesque.

Manager Hanley says The Woollen Stocking will fill out the Harrigan season. It is very popular.

Shore Acres continues at the Fifth Avenue to an interested patronage.

Marie Tempest wore a stunning new gown and four new dancers were introduced in The Algerian at the Garden last night.

Joseph Jefferson is at his best in Rip Van Winkle at the Star.

Patrons of the Standard who are not early in requests for seats still stand to see Charley's Aunt.

The season of The Prodigal Daughter, although nearing its close, is still prosperous at the American.

In Old Kentucky is enjoying a remarkable popularity at the Academy.

This is the closing week of Marie Jansen in Delmonico's at Six at the Bijou.

Olaf will continue at Niblo's until after the holidays.

The Councillor's Wife seems to be in for a run at the Empire.

The production of Maine and Georgia will take place at the Fourteenth Street Theatre to-night.

THE BROOKLYN THEATRES.

Bijou.—Henry E. Dixey.

An event of interest in theatrical circles was the formal opening of the new Bijou Theatre in Brooklyn last evening. The new house is under the management of Kennedy, Gulick and Company, and is owned by Wechsler and McNulty, who have spent nearly $300,000 in the building and fitting of the theatre.

The house, which is described elsewhere in this issue of The Mirror, was filled last evening with a large audience in which many New Yorkers, first-nighters, and theatrical managers were noticed.

Henry E. Dixey in a modernized Adonis was the opening attraction and proved a most auspicious one, the piece being received with enthusiasm. Many new songs, dances, and Dixey imitations were introduced. Glenda-Lough is the attraction for next week.

Columbia.—Sheridan.

E. H. Sothern in Sheridan; or, The Maid of Bath, is the attraction at the Columbia. This star scored another Brooklyn hit. This is Mr. Sothern's seventh annual engagement in this city, where he is a great favorite. Rowland Buckstone, Grace Kimball, Morton Selten, Kate Pattison Selten, Howard Morgan and C. P. Flockton are with the company. The Other Man next week.

Grand Opera House.—The Idea.

Hallen and Hart always please Brooklyn audiences, and auditors at the Grand Opera House testified to their appreciation of The Idea last evening. The piece abounds in mirth-making scenes and charming songs and dances. Mollie Fuller, J. Aldrich Libbey, Al. H. Nelson, and Fanny Bloodgood appeared to advantage. The Power of the Press next.

Amphion.—Jane.

The Amphion contained a large audience last night to witness the first performance in Brooklyn of Jennie Yeamans as Jane. Miss Yeamans, who was greatly applauded, is assisted by Joseph Jackson, Joseph Allen, Alf. Fisher, Joseph Totten, Schultz Edwards, Francis Stevens, Mrs. Alf. Fisher and Carrie Reynolds. Next week, A Trip to Chinatown.

Lee Avenue Academy.—Blue Grass.

Mr. and Mrs. Cyril Norman headed a company that played Blue Grass with success at the Lee Avenue Academy of Music last night. Home life in the Blue Grass country and the workings of Judge Lynch are interestingly depicted. The ruined church by moonlight and the jail scenes were applauded by the audience.

Park.—In Mizzoura.

Nat Goodwin in In Mizzoura was warmly welcomed at the Park last night, every seat being filled. The play was well staged and applause was frequent. Roland Reed in Lend Me Your Wife is the next attraction.

New Empire.—Across the Potomac.

Across the Potomac was played last night before a good-sized house at the New Empire, and is promised a successful engagement.

THE ONLY ONE OF NOTE.

San Antonio, Texas, Express.

Harrison Grey Fiske, the editor and proprietor of The New York Dramatic Mirror, is to be congratulated upon the success of his paper. It is really the only dramatic paper of note in this country and it is the equal of any journal of its kind anywhere.

His success has been brought about by consistent business methods, by fair and impartial treatment of his patrons and by giving the public a clean dramatic paper, full of gossipy news of the stage and, above all, reliable news.

He has been the firm friend of the profession, its champion in many a tilt, praising and upholding all that is to be found good in it and condemning also when deserved.

Every playgoer should have The Mirror upon his table. No brighter or cleaner sheet is published, and the careful reading of it would, no doubt, save many dollars in the course of a year by enabling the playgoer to avoid poor performances.

MR. IRVING IN NEW YORK.

The appearance of Henry Irving and his excellent company is always a gratification to New Yorkers, and the present engagement, which began last Wednesday evening with the performance of Becket, is no exception to the rule. Large and cultured audiences have witnessed the representations thus far, and there is every prospect that the season will be notably prosperous.

Tennyson's Becket is not especially effective as an acted play. It lacks the dramatic action that interests and the constructive skill that marks the difference between a fine play and a fine poem. Beauty of thought and language are not the sole qualities that please in the theatre.

Mr. Irving presents the play in a splendid pictorial manner, and he acts the character of the courageous archbishop with finesse and intellectual appreciation that naturally might be expected of him. The opportunities for strong work are few.

Miss Terry's Rosamund is a poetic interpretation, possessing the charm of sincerity and sweetness. Mr. Terriss is excellent as the King. The other characters are acted creditably.

On Saturday night Mr. Irving again gave his justly celebrated impersonation of Louis XI. Becket will be acted this week, except on Saturday night when he will play Mathias in The Bells.

MIRROR CALLERS.

Among those that called at the Mirror office last week were the following: Henry Miller, Sydney Booth, James Jay Brady, Joseph Hart, Nat Roth, George C. Boniface, May Pierce, Josie Seba, Ethelyn Friend, Edwin G. Rugg, Mildred Day, George W. Neville, Jessie Newton, Daisy Andrews, Edna Courtney, Ed. Long, H. Lightwood, John Iris, Ella Hunt, Xesia Carlstadt, Helen Harrington, Laura Loraine, E. S. Belknap, Richard Marsh, Robert Fraser, Wilfred North, Kathryn Dana, George Putnam, Stella Duard, Sylvia Denton, Stella Perkins Madison, Jane Coombs, F. G. Cotter, George Farren, J. Aldrich Libbey, Clara Coleman, Branch O'Brien, P. S. Mattox, Bessie Dunn, Lydia Pierce, John McCracken, Sallie Johnson, J. G. Glenny, Frankie Leonard, Charles W. Meyer, Joseph P. Conyers, Phil. H. Irving, W. J. Romain, Joseph K. Strasburger, Maude Cavendish, C. L. Young, Grace Ogden, Charles W. Butler, Charles Shackford, Alexander Gaden, Homer Granville, Louise Galloway, H. D. Blakemore, Irene Leslie, Cecil Van Doren, Clara Moore, Juliette Downs, Rose Gorman, J. K. Adams, Alice Coleman, A. H. Dexter, Ed. W. Rowland, Arthur A. Lotto, Lucille La Verne, Lillian Melbourne, Francis Labadie, Garland Gaden, Charles Edward Hamilton, Adelaide Merton, Emma Belle, T. H. Winnett, Valerie Bergere, and A. Q. Scammon.

HERRMANN'S GREAT SUCCESS.

Edward L. Bloom writes that Professor Herrmann's Southern tour has been enormously successful, and that the magician's profits this season will exceed the $100,000 of last season. In Norfolk, Richmond, Charleston, Savannah, Augusta, Macon and Atlanta, says Mr. Bloom, there was a succession of crowded houses. In Atlanta, at De Give's new Grand Theatre, which seats 2,700, they were forced to stop selling tickets, and played to the largest audience ever gathered in that house, not excepting its opening night. Mr. Bloom believes that good attractions are uniformly doing well this season.

A THEATRE BURNED.

Geary's Theatre at Fort Wayne, Ind., was destroyed by fire early Sunday morning, with the Aldine Hotel and other property. The loss to Mr. Geary is $2,000. R. T. McDonald and R. S. Taylor, who owned the theatre, lost $10,000, and were insured for $3,000.

OBITUARY.

Annie Pixley.

Annie Pixley, the noted actress, died of brain fever at the residence of her brother-in-law, Edwin Fulford, in Pentonville Road, London, last Thursday. She sailed from New York on Oct. 2, having suffered here from illness, was attacked immediately upon her arrival in England more seriously, and sank rapidly. She was unconscious for ten days. Her husband, Robert Fulford, was at her bedside when she died. The body was cremated on Saturday at the Woking Cemetery, and her ashes will be placed in the grave of her son, at London, Ont. Annie Pixley was born in Brooklyn in 1858. Her father was Roland Shea, a brother of Judge Shea, of New York. He died soon after her birth, and her mother married again, the child taking her stepfather's name, Pixley. When Annie was about two years old the family moved to San Francisco. She was educated in the Convent of Notre Dame, at San José. In her early years she gave unusual evidence of vocal ability, and she made her first appearance as a singer at an amateur entertainment in San Francisco. While yet an amateur she first met her husband, to whom she was married in 1874. Miss Pixley made her professional debut in a play called Snowflake, at the San Francisco Grand Opera House. She was so successful that she was at once offered a position in a stock company, and she was thereafter prominently cast. She went to Australia, where she appeared both in the legitimate drama and in the opera bouffe. Fifteen years ago she supported Joseph Jefferson, playing Gretchen in Rip Van Winkle in San Francisco, where she appeared with McKee Rankin in The Danites in 1877. The latter filled an engagement in a stock company in Portland, Ore. Upon the advice of Joseph Jefferson Miss Pixley came East to try her fortunes. She first appeared as Josephine in Pinafore at Philadelphia, and subsequently came to New York with the Philadelphia Church Choir company, which presented that then popular opera at the Broadway Theatre, now Daly's. Returning to Philadelphia, Miss Pixley played soubrette roles in a stock company. Her greatest success was in Miss, the Child of the Sierras, a play which she subsequently purchased and appeared in as a star. Miss Pixley was first seen in this play in New York at Niblo's Garden, on Sept. 23, 1878. Her more recent success was in a play called The Deacon's Daughter. Miss Pixley was domestic in her tastes, and very popular in the private circles in which she moved. Her only child, Roland, to whom she was passionately devoted, died several years ago, and it is said that she never fully recovered from the shock of this event. Miss Pixley had planned a season on the road this year, intending to revive Miss, but was forced by nervous prostration to abandon her plan. She went abroad in the hope that travel would benefit her. In addition to the plays referred to above she produced 22, Second Floor, A. C. Gunther's operetta, Polly Middles, Zara, Kate, and Stormy Petrel. Her last New York engagement was at the Columbus Theatre when His Honor, the Mayor, was produced last season. She leaves a mother, and three sisters—Mrs. H. McCracken, Lucy Pixley, and Alice Pixley; and two brothers—Starr L. Pixley and Gus Pixley. The family live at 62 West Ninety-third Street, New York. Annie Pixley leaves a fortune, of which her mother will inherit a large portion.

Obituary Notes.

Tschaikowsky, the Russian composer, died in St. Petersburg on Nov. 6 of cholera. The deceased was one of the greatest of modern composers. He visited this country in 1891, upon invitation of Walter Damrosch, and conducted several of his own works at the inauguration of Music Hall. He was a master of all the resources of the modern orchestra. His more important works comprise nine operas and ballets, five symphonies, and several symphonic poems, concertos, and lesser works for orchestra.

A THRONG OF PROFESSIONALS.

When it was noised about that a new company would be engaged by Mrs. Beaumont Packard, the dramatic agent, for Maine and Georgia, which will be produced at the Fourteenth Street Theatre to-morrow night, Mrs. Packard's offices on West Twenty-eighth Street were besieged by actors and actresses seeking employment. Every class of professionals was represented, from the high-priced leading man to the low-priced property boy. Mrs. Packard, with rare tact and patience, entertained the throng until she explained that no engagement could be made until the arrival of Mr. Stockwell from San Francisco. Although she was engaging other companies, she left the army of the idle back until last Monday, when early in the forenoon her door was burst open, her rooms filled, and even the stairway and passage ways were blocked by applicants. When Mrs. Packard informed the crowd that Mr. Stockwell arrived in town, most of the male contingent rushed out to waylay that manager, while the offices were still thronged by all kinds of stage women from leading women to skirt dancers. For six hours on Monday the building was besieged, and when Mr. Stockwell was secured in one of the rooms he was held a prisoner for three hours by applicants for places. On Tuesday like scenes were enacted until it was announced that the company had been filled.

DISBANDED.

The Cora Van Tassell company disbanded at Richmond, Ind., on Oct. 29.

IN MEMORY OF BOOTH.

Distinguished Men Gather to Pay Tribute to the Great Actor.

Madison Square Garden Concert Hall Thronged Yesterday—Tomasso Salvini, Henry Irving, and Joseph Jefferson Voice Their Appreciation of Their Former Associate—A Full Report of the Memorable Exercises.

The services in memory of Edwin Booth were held on Monday afternoon at the Madison Square Garden Concert Hall.

It was a sombre, impressive and memorable occasion. It brought together, among others, three of the world's greatest actors—Tomasso Salvini, Henry Irving, and Joseph Jefferson.

Each of these distinguished men spoke tenderly and eloquently of the dead actor, and they added loving commendations on his character and life.

It was not until 3.30 P. M. that the Dead March from "Saul" (used by Mr. Booth in Hamlet) was played by the Symphony Orchestra, under the direction of Walter Damrosch.

By that time the hall was crowded. It is safe to say that almost every one present was noted in one way or another.

The platform was draped in black and many garlands of laurel were hung upon it.

The Committee of Arrangements consisted of A. M. Palmer, chairman; T. B. Aldrich, Charles E. Carryl, John D. Crimmins, Joseph F. Daly, Chauncey M. Depew, Daniel Frohman, R. W. Gilder, E. T. Gerry, A. S. Hewitt, Laurence Hutton, J. Henry Harper, Al. Hayman, Barton Hill, Henry Irving, Brander Matthews, J. F. Mackay, John Malone, S. B. Olin, Horace Porter, Bishop Potter, James B. Ruggles, Sol Smith Russell, E. S. Willard, E. H. Sothern, Frank W. Sanger, E. C. Stedman, Charles Scribner, C. S. Smith, Stanford White, Francis Wilson.

The committee on invitations were: C. E. Carryl, chairman; Joseph F. Daly, Stephen H. Olin, E. H. Sothern and W. Bispham. Most of the famous men of America were invited. President Cleveland was honored with a special invitation. Laurence Hutton, Nelson Wheatcroft, Al. Hayman, W. H. Crompton, Louis Aldrich, Brander Matthews, Charles B. Welles, Francis Wilson, James F. Ruggles and Franklin Sargent acted as reception committee.

Among those present were Colonel W. H. Pope, Edward M. Alfriend, Henrietta Lander, Joseph Levy, William Gillette, Mrs. Nelson Wheatcroft, Mrs. Scott Siddons, Harry Woodruff, Walter Damrosch, Edward Harrigan, Frank Burbeck, Nanette Comstock, Joseph Howard, Jr., Ralph Edmunds, Hugo Toland, Thomas Hugh Kelly, Bram Stoker, James A. Herne, Verner Clarges, T. B. Thalberg, Clyde Fitch, Colonel T. Allston Brown, Dora Goldthwaite, Lulu Klein, Mrs. Clarence Lyman Collins, E. H. Sothern, F. F. Mackay, Aunt Louisa Eldridge, Mrs. Al. Hayman, Commander Leonard Chenery, Edmund Clarence Stedman, Ellen Terry, Alice Wilton, Katherine Grey, John Ernest McCann, Leonard Boyne, A. H. Canby, Sydney Booth, Junius Brutus Booth, Courtenay Thorpe.

In the boxes were Mr. and Mrs. Grossman, their children and son-in-law; Mr. and Mrs. McGonigle and their children, and William Bispham, the biographer and executor of Mr. Booth.

Joseph Jefferson's Address.

In his introductory address, Joseph Jefferson said that it became his duty to present the distinguished gentlemen who were to speak. After listening to an elegy by Mr. George E. Woodberry there would be words of praise spoken by two of our most distinguished histrionic brothers from across the sea, who had both acted on the same stage with Edwin Booth and reverenced his art. Those who witnessed these performances would ever bear them in happy remembrance. He was gratified that these two actors who had impressed their genius on other shores were here to do honor to the memory of Edwin Booth. They were Tomasso Salvini and Henry Irving. Mr. Jefferson added that Signor Salvini had requested him to say that he was unable to memorize his address, and was of necessity compelled to read it, and that Henry Miller had kindly offered to read a translation of his address. Mr. Jefferson continued:

And now it would seem that my duty is done; but can I quit this scene without telling you how closely allied I was in friendship with Edwin Booth? We were boys together. He was but sixteen years of age when I first met him—the sweetest nature and the most noble face I ever looked upon. His splendid social and dramatic career was marked by me from its beginning to its close. Pardon me if I press too closely upon his early domestic life, but I was the confidant between him and the sweet lady to whom he gave his first love—was cognizant of his youthful courtship, his early marriage, and the bereavement that followed after. I have acted with him upon the stage, and rambled with him through the woods. We shared our youthful joys together, and in after years he leaned upon my arm when broken down by illness and overwork.

It was but little more than a year ago that we strolled together upon the seashore, and if I remember his thoughts and words aright, he considered no man happy until he could enjoy the success of his enemies. Surely this was an elevated condition for one who was about to step across the threshold from this world to the next.

We all know Edwin Booth's public benevolence, but his private charities were only revealed to his friends, and even these he would have concealed from all eyes had it been possible. May I mention one? When he returned to San Francisco, after twenty years' absence, he discovered the abode of an old lady who had acted with him in the years gone by. He found her in poverty, and his charitable hand surrounded her with comfort for the rest of her life.

Another: Over forty years ago his father, one of the great tragedians of the world, came to act in the city of Charleston. He was attended by his son Edwin. They were living at the house of an old friend. I saw them under this hospitable roof. Thirty years afterwards the unfortunate city of Charleston was shaken to its very centre by a terrible earthquake, and that same house, with hundreds of others, was crushed to earth and its inmates injured and ruined. Before the fallen telegraph wires had been lifted an hour, a message of comfort to that afflicted family was flashed over the wires by Edwin Booth, with a splendid gift that placed them beyond the reach of want.

Mr. Jefferson then related an incident of the occasion that had just been brought to his attention by Laurence Hutton. An elderly colored woman had asked the doorkeeper politely for admission. She had explained that her name was Betty Carter, and that she had been an old servant of Edwin Booth. She said she had lived with him up to the death of his first wife, and had before that been a slave of the elder Booth on his plantation. She had come all the way from Baltimore and was now sitting in the front row. Mr. Jefferson then asked those present to listen with rapt attention to the words of those who would follow him.

The Players' Elegy.

Mr. George E. Woodberry then read a poem written by him for the occasion, entitled "The Players' Elegy on the Death of Edwin Booth." Following are selections from the poem:

Linger ye here, all lovers of the soul,
Nor, careful of our grief, too far remove
From the last rites of love!
Bend hither your sad hearts, no more to flow
With deaths of ill-starred kings and tears of time.
Plucked from your bosoms by a feigned woe;
But from the living fountain learn to shed
Some drops of sorrow for the player dead.
While round his earth dirges of slumber go!
Who mourn him, if not ye he taught to weep?
Yours are the hearts he sought, the hearts he won.
This solemn hour with sad observance keep,
O living throng, felt round his mortal sleep
With man's long tribute unto greatness gone!
Ah, not as o'er the violet in his prime,
For him sweet pastoral notes and muse-rhyme
The shroud of beauty weave, and leave him so;
But honor's breath and virtue's pure acclaim,
Meeds of long life, guerdons of happy fame,
To future ages shall his blazon show.
In lowly dust abides his buried head,
But in the thoughts of men he shall ave climb,
Who greatly gave his life to noble ends,
And in himself his country's honor stored,
And, past our borders, was our fame abroad;
Not unlamented he to night descends,
Who with the people's life his genius blends;
Innumerous sorrow and unseen farewell,
And what the heart but to itself doth tell,
Shall be his passing-bell.
The wide stage darkens with such rare eclipse
As brings the hush upon all breathing lips;
Yet is this silence one that doth belong
To music, and this shadow unto song,
That leads us up again to heavenly light,
And makes fame pure, and grants immortal right.
Nor shall the Muse's ampler store afford
Less than her flourished laurel for his shroud
Who followed, for his master and his lord,
Her son, on whom immortal ages crowd,—
Him who, erewhile—him, too—with sorrow loud
And Thames' song, was to his silence borne
In Stratford; yet again she bids men mourn
Her tragic grave, and by the Atlantic sea
Hath set her stone of perfect memory.
Nor thou the last—great Mother of our verse
And Avon's source, that loudest thy fame doth sound,
Who laid thy emblems on his sable hearse—
Honor the fellow of thy master-mind,
Who, far as round the illumined world doth reach
The large dominion of thy conquering speech,
Bore England's greatest message to mankind!
To him once more let all men's voices roll,
Though the loud plaudit fallen to low lament;
The breath of praise to him be, mourning, sent
From city and continent
And every soil his voice made Shakespeare's ground;
Yet greatest love for him shall here be found.
For first of men born ours he did advance
In the world's front our title to the crown,
And with old glory blend our young renown,
In tragedy a victor; and his glance
Knew none but equals on that ancient ground,
Yet in each rival there a kinsman found,
While rolled his triumph to the Danube's bound,
What could he less, inheriting his race,
Ancestral honor, and the happy breed
That from old Burbage heired the players' art,
And in young Garrick treasured up the seed,
In Kemble majesty, in Kean made grace?
The masters come not oft,
Who lighten in the soul, and ride aloft
On old imagination's winged sphere;
But he was native there,
And could that orb of pale dominion steer,
Who bore the soul of Shakespeare in his heart,
And bodied forth his world. O potent art,
Clothing with mortal mold the poet's thought,
That so could recreate
The beauty of dead princes and their state,
And all that glory to perdition brought—
Sorrows of song! O noble breast o'erfraught,
That such a weight of perilous stuff could carry,
And to the old words marry
The music of his tongue, his princely mien,
And beauty like the Muses' Mercury,
That like an antique god he trod the scene,
And every motion carved him where he stood
Fit for eternity!
Nor came he to this height by happy chance;
Nor birth nor fortune to that present thrust;
But wisest labor and strict governance.
Lower than in himself he dared not trust,
But his dear study of perfection made,
Refining nature's gifts with learning's aid.
The scholar's page oft lit his lonely hour,
Yet spared all knowledge alien to his power;
The true tradition, wandering from its source,
Taught by his memory, found its ancient course
Informed with mind, now Shylock shook the stage,
And subtly tempered burst Lear's awful rage.
And more he brought than yet had ever been
To plant illusion in the painted scene,
And bade the arts a royal tribute pour
To make the pageant wealthier than before;
As in a living Rome ran Cæsar's blood,
And round the lovers fair Verona stood;
Yet well he knew the action to maintain
Against the scene, that else were laid in vain;
Happy who first had learned, though hid from youth,
What Prosper taught him from the buried book,
Whereon the brooding eyes of genius look,—
The way unto the heart is simple truth.
Thus did he mount the dais of his throne,
Thus did he leap into the royal siege,
And filled the stage, and in himself summed all.

* * *

So in his blood the poet's passion wrought?
His nature from within dark influence lent,
While with his body, there, the spirit blent,
And stamped the changeling of creative thought—
The soul incarnate in its mortal bloom,
The infinite, shut in how little room—
The word, the act—no more; yet thereof made
The player who the heart of Hamlet played!
Ah, who shall e'er forget the sweet, grave face,
The beauty flowering from a stately race,
The mind of majesty, the heart of grace?
How like himself did all things there appear
And hued like him! over whose living head
Stood the dark planet, and its burden shed—
A world disordered, a distempered sphere,
Crossed events, and roughness everywhere,—
The jar of Nature's frame since, earthward wheeled,
First with nativity the stars grew sad,
And prescience of what should be sorrow, had;
These were his world,—who had a world within
Of augury that bankrupts Nature's bond,
A power, past her will, not from her source,
Felt in the mind, with lightnings round her throne,
Majestic flames, inheriting her gloom,
Pale splendors, yet with power to illume
Time's buried tract and reaches of the tomb;
There reigns the spirit, there is truly known,
In whose unclouded sphere doth Nature roll,
Herself an image; there, by shadows shown,
He held the mirror up unto the soul,
And from its bosom read the part alone,
The infinite of man within him sealed,
And played himself—oh, with what truth expressed!
He plucked the mystery from the master's breast,
But, ah, what mortal plucks it from his own?

Such was our Hamlet, whom the people knew,
A soul of noble breath, sweet, kind, and true;
Our flesh and blood, yet of the world ideal,
So native to immortal memory
That to the world he hardly seems to die
More than the poet's page, where buried lie
The form and feature of eternity;
But when we look within, what spirits there
Move in the silence of that hallowed air!
He in the mind shall his black mantle wear,
Pore on the book, and greet the players dear,
And make dead Yorick with his memory fair.
But ah, for us—alas! who knew him near,
Nearer the loss; ah, what shall yet appear
Of all he was?—for us the vacant chair,
For us the vanished presence from the room,
The silent bust, the portrait hung with gloom,—
He will not come, not come!
Yet doth his figure linger on the sense,
And Memory her sacred relics save
Of voice, and hand, and silent influence,
That some shall carry with them to the grave.
No more beside the lighted hearth he stands,
Bringing us welcome from o'er flowing hands—
Our host, our benefactor, and our friend,
Faultless in all, who all in one could blend:
Gracious, with something of old reverence;
Generous, who never knew the gift he gave;
Thoughtful, who for the least himself would waive?
How oft we saw him in the evening light,
The patient sufferer in our daily sight!
Here was his home; here were his gathered friends—
Blest is the life that in such friendship ends!—
Nor further looks the verse, though taught to see
More nigh that heart of noble privacy,
Bosom of perfect trust, from guile how free,—
An open soul, with reticence refined—
Yet when he spoke a child might read his mind:
Only great souls have such simplicity.
Cease, flood of song, thy stream! now cease, and know
Thy silver fountains from all hearts do flow!
Cease now, my song, and learn to say good-night
To him whose glory lends thy stream its light!
The last great heir of the majestic stage
Has passed, and with him passes a great age;
Low with the elders lies his honored head,
And in one voice are many voices dead.
Gold tradition, crusted with great names,
Our captain-jewels! lo, among them set,
Booth's, like a star! look you, how sweet it flames,
And with the luster of our tears still wet!
Farewell—farewell!—move sweet soul, to thy rest;
Sleep cloud thy eyes, deep sleep be in thy breast!
Go, noble heart, unto our sons a name,
Through all men's praises to eternal fame!
Move, happy spirit, where all voices cease—
Through our love go, to where love's name is peace!

Parke Godwin's Address.

After the orchestra had given a spirited rendering of Tschaikowsky's phantasie, "Hamlet," Parke Godwin delivered the commemorative address. Speaking extemporaneously, he said that Booth's name faltered upon the lips as he pronounced it, for while it recalled many hours of joy and few of sorrow, it reminded him inevitably that the great actor had gone from us forever. The short time that was allowed him, Mr. Godwin said, would not permit him to do more than merely glance at the salient points of the story of the actor's life. He then referred to the trials and hardships of his early career, and compared him to his father and to Kean. He said that Mr. Booth, although he had shown his versatility in more than thirty different parts, achieved greater success as a tragedian than as a comic actor, for, according to the speaker, the humor which opens the fountains of tears was more congenial to his temperament than that which ripples the face with laughter and smiles. As a Shakespearean actor, he said, Booth had several worthy rivals, few if any equals, and no superiors. Once established in the public favor, he held his place for more than thirty years as the first of American tragedians.

"Edwin Booth's name," continued Mr. Godwin, "recalls many points of joy. No more shall we see that fine face which interpreted with so much beauty the greatest characters; no more hear that glorious voice. He will no more lead us into that magic world of the drama. We shall no more grasp his hand, warm with the best pulsations of the heart.

"Booth was destined for the theatre. He was not born on the stage as was Joseph Jefferson, but he was nourished in its noblest traditions and cradled in its finest causes."

Mr. Godwin said the elder Booth's voice was not so sweet nor his physique so kingly as Edwin's. He recalled the fact that Edwin, as a youth, had insisted that he would always play the role of villains.

He said Booth had genius, but he had more than that—will power, and instead of letting his genius run riot, he took it in hand and drove it to a triumphant goal. Booth was constantly making advances. His Lear for instance, at first simply volcanic, became in years most varied and pregnant in meaning.

One secret of his success was the high estimate he had formed of the dignity and usefulness of his art. He knew that dramatic poetry is the highest form of intellectual expression.

Mr. Godwin concluded his address by quoting the passage from Hamlet—"Good Night, Sweet Prince."

Salvini's Tribute.

A translation of the oration of Signor Salvini was read with much feeling by Henry Miller. It was a beautiful tribute, and THE MIRROR publishes it in full:

"Sixty years have passed to-day since the birth of a great mind and a great heart. To-day five months and six days have passed since that mind and that heart were stilled in the death of Edwin Booth. In days gone by I did not foresee that I should be present at the commemoration which so justly honors the citizen of integrity, the great artist of America. The distinguished committee in charge of this commemoration did me the honor to invite me to take part in it, and I accepted, satisfied that it was my duty, even if a sad one, to render in a few words my modest tribute to one who ought rather, if any be considered, to have done for me the office which I to-day mournfully do for him.

And if it had been so, it would certainly have been the gain of our dramatic land of North America, which in him still possesses the resplendent beacon whose light seemed to guide the navigators of our art to the kindly and secure shelter of their haven. The ravages of time will never efface the mark traced in dramatic history by this artist, illustrious as he was worthy, and the lofty and generous endowments of his soul will remain perennial, engraved in the minds and hearts of not only his contemporaries but of those to come. Surely the death of such a man brought a day of national mourning, and all must have felt that heartache which oppresses the soul when a loved relative is lost!

Like those huge trees which are exhibited to the world, we show to-day, even in a weak portrayal, the virtues of this great artist.

Implacable nature has indeed had the power to cut short his life, but not to take from him his imperishable crown of universal esteem and remembrance.

Among the sweetest pleasures of my dramatic career, none is more sweet than this: That I have enjoyed fraternal relations with actors of a different tongue, and, highest of all, I count and boast the satisfaction of having been the companion, even for a brief period, of Edwin Booth.

In this time of happy recollections, the esteem which I had long cherished for him became established, and I had opportunity to observe that, while Genius attended him as an artist, refinement, culture, delicacy, and right feeling were never absent from him as a man.

With good reason he enjoyed the love of his fellow citizens and confided in the sympathy and respect of his comrades on the stage to whom he was a miracle of good counsel, of masterly teaching and of liberality, to whom he dedicated The Players' Club as a conspicuous proof of his enduring affection for his art and its interpretation.

Edwin Booth was as truly gentleman as artist. It would be tedious and superfluous to enumerate his many felicitous impersonations. They raised him to the lofty throne of fame, but he always remained modest, courteous, and loving. Boston, the intellectual city, zealously guards his clay, and here in New York, where he died, in the beautiful meeting-place which is his legacy to his companions, we breathe the perfume of his virtues.

In the room where his eyes closed forever, and which in execution of a laudable and delicate thought, is preserved intact as at the moment of his death, in every object his keen glance lives again, his heart pulsates, and it seems as if his hand warmly and gratefully pressed the hand of him who with religious respect seeks the sanctuary of the great artist.

Such was the impression experienced by me, such is the experience all will feel who, like me, esteem and love Edwin Booth.

Melpomene and Thalia have welcomed him to their shrine. Æschylus, Euripides and Sophocles, Menander, Plautus, Terence surrounded him. Shakespeare held his hand. The constellation of great artists of the past welcomes in him a new luminary, and while he in the skies rejoices in the glory which envelops him, and to which he devoted his whole life, shall we here weep?

The apotheosis of the illustrious gives occasion not for tears but for envy. Let us strive to emulate this apotheosis. The thought is audacious, but the aspiration is noble.

Henry Irving Speaks.

Henry Irving said:

I deem it a great privilege to be here to-day, and to be permitted to take a part in the proceedings to do honor to the memory of Edwin Booth.

I think I must be among the oldest of his friends. Thirty years ago I played an engagement of some weeks at Manchester, England. I was Bassanio, Laertes, Cassio, Wilfred in productions in which Booth was the star. He floated across our horizon bright, brilliant, buoyant, alert, full of vigor, beauty, fire, genius—an example to young actors, and one who seemed to show us something of the great tradition, the genius of which he had inherited, and the art of which he had learned from his father.

From that time we were friends, and it is a pride as well as a pleasure to me that twenty years afterwards I had the honor of supporting him in my own theatre.

Edwin Booth did much for the dramatic art and for the player. There could be no sweeter monument of his tender affection than the home he made here for the brothers of his craft except the high place he holds always in the minds of his countrymen and of those who love the player's calling.

NOTES OF 1492.

Competition does not seem to affect the success of 1492. The election-day receipts were the largest ever known at Palmer's. Last Saturday night Treasurer McKeever kept account of 432 persons turned away. E. E. Rice is preparing more new costumes for the one hundred and fiftieth night of the burlesque; Monday, Dec. 4. The number of "Daily Hints from Paris" has been increased from six to twelve, and they have a new song with a droll double-movement suggested by the revolving fashion models in shop windows. Musical Director Perlet composed the words and music. John H. Keefe, a comedian unknown to fame, walked on in the Madison Square scene on Saturday afternoon, and made such a hit as a countryman that Manager Rice signed him for the season. Yolande Wallace, Ida Fairbanks, Nina Walsh, Pearl Belford, and W. H. Sloan are back in the cast after protracted illness. Walter Jones had a cartoon in the Sunday *Press*, representing Manager Rice driving a conqueror's chariot drawn by two prancing steeds named "1492" and "Venus."

THE DOLL SHOW.

The Doll Loan Exhibition and Christmas sale was opened at the Lenox Lyceum last Saturday afternoon. Isabel McElheny has superintended the preparatory work. The proceeds are for the benefit of the *Mail and Express* Kindergarten and Potted Plant Association.

Mrs. Theodore Sutro has charge of the theatrical dolls. Several actresses have contributed dolls, and a number have been dressed by members of the Professional Woman's League, under the direction of Mrs. A. M. Palmer. The managers of the Exhibition will no doubt be glad to receive dolls dressed by other actresses.

THE ELKS' BENEFIT.

It has been finally decided that the entertainment to be given by the New York Lodge of Elks on Sunday evening, Nov. 26, for the benefit of its charity fund, shall take place at the Fifth Avenue Theatre.

Since the Lodge's institution it has expended over $200,000 for charity. It deserves the coöperation of the theatrical profession in making its benefit a capital success.

DARKEST RUSSIA.

Darkest Russia played Pittsburg to a very large business, receipts reaching over $5,000 on the week. The play has made a decided impression, and will be seen in New York during the present season.

WILL STAR IN LA BELLE RUSSE.

Mabel Eaton will begin a starring tour on Jan. 1, 1894, in David Belasco's La Belle Russe, under the management of Charles L. Young.

A piratical gang, called the "Frank Tucker Theatre company," are devastating Michigan. Last Wednesday night they played a stolen version of Caprice at the Hubbard Opera House in Jackson, Mich. They run a lottery scheme in connection with the performance, which is an infraction of the law. If the manager of the Hubbard Opera House expects honest and reputable attractions to book with him he should fight shy of such thieves as the Frank Tucker crew.

BEN HENDRICKS

Who has been STARRING in Ole Olson for the past two years, is open for engagement.

Address this office, or 1740 Madison Avenue, New York.

IN OTHER CITIES.

LOUISVILLE.

The Devil's Auction filled a satisfactory three nights' engagement at Macauley's, commencing 6. The Crust of Society will be seen at Macauley's for the first time in this city 9. Marie Wainwright opens 13.

Bill Arp, the Southern humorist, will lecture 8 at the Masonic, subject, "Cracker and Cavalier."

Walker, London, with James T. Powers and Rachel Booth in the principal part, will be the Masonic's attraction 9-11. The latter has been skilfully advertised and the advance sale large.

The Black Crook encagement at the Auditorium closed 4 with large audiences, matinee and night.

The German Military Band from the World's Fair will give two concerts at the Auditorium 9, 10. The Lillian Nordica Concert co. 23.

Bessie Bonehill in Playmates at Harris' has caught both press and public. Her business is large and her notices most complimentary. Ward and Vokes are also highly commended for their clever specialty work. The engagement covers 6-11. The Vendetta opens 12.

Dan McCarthy in The Cruiskeen Lawn opened 6 at the Bijou to good business. The play and the co. are favorites with Bijou patrons. The special scenery adds materially to the effectiveness of the stirring play. Mattie Vickers 13-18.

Sam T. Jack's Creole co. commenced a return engagement at the New Buck 6, and the indications are that good business will rule during its seven nights' continuance.

Mlle. Fatima, direct from the Midway at the World's Fair, joined the co. here dancing the much-discussed *danse du ventre*, or rather a mild version of it. The Night Owls are underlined for 13-18.

Ward and Vokes leave The Playmates co. at the conclusion of the engagement at Harris'.

Emil Bourlier, one of the brothers who are managers of the Masonic, is prominently mentioned as the next Chief of Police of this city.

Special theatre trains were run by the various railroads during the Black Crook engagement.

Lillian Lewis and her husband, Lawrence Marston, caused some highly colored accounts of an experience while playing at Macauley's to be published. Boiled down to actual facts, as the *Courier-Journal* expressed it, are: "The actress was exacting and the stage hands were rude." Mr. Marston and his wife claimed a fear of assault and called in police protection, which, according to all accounts, was entirely unnecessary.

R. L. Britton paid his people here a flying visit 6-7.

The Auditorium announces Patti in a farewell concert Jan. 22.

William MacPherson, an ambitious youth, is engaged upon an original play dealing with life on the frontier.

Mrs. G. W. Sumner is here acting as advance agent for the Boston Quintette Club.

Alice Hamilton, wife of Herbert Hetts, is ill at Sessing's Hotel. She was unable to leave with the German Soldier co., of which she is a member. She is improving slowly, however, and will doubtless be able to rejoin the co. before the close of the week.

CHARLES D. CLARKE.

PROVIDENCE.

Russell's City Directory co. played at the Providence Opera House 6-8 to fair houses. Business fell off materially after the announcement that Amelia Glover would be unable to appear on account of illness. The Nominee, with Robert Hilliard and Paul Arthur in the leading roles, will occupy the house for the rest of the week, and the advance sale is good. Primrose and West's Minstrels and the Lyceum Comedy co. will divide 13-18.

My Aunt Bridget had encouraging business at Keith's for the week, and the specialties of the various members were received with marks of approval, the rainbow dancing of Sadie Kirby being especially favored. William Barry in The Rising Generation 13-18.

At Lothrop's Opera House 6-11 J. K. Toole, supported by one of the Lothrop stock cos., presented the Irish melodrama, Killarney and the Rhine, to well-pleased audiences. In the role of Conrad, the young German, Mr. Toole did fine work and appeared to excellent advantage. Jay Hunt, Francis Kirk, A. H. Field, Laura Deane, Lillian Mortimer, and D. L. Gaylord had prominent parts and gave them creditably. Edith Mai and stock co. in The World 13-18.

The French Folly 20, gave a pleasing variety bill at the Westminster 6-11 to good houses. May Howard co. 13-18.

Around the World in Eighty Days was elaborately presented at the Grand Opera House, Pawtucket, 6-11 and drew good houses.

The Providence Press Club tendered a reception to Bandmaster D. W. Reeves, of the American Band, evening of 4. Mr. Reeves was heartily welcomed by the members, and responded in a brief speech. The American Band Orchestra furnished music during the evening, and vocal selections were given by William Ashcroft, of Dublin, and others. Later in the evening Comedian J. K. Murray and other members of the Glen-da-Lough co. were guests, and entertained the club with Irish music. It was expected that Professor F. Nichols Crouch would be present, but he was unavoidably detained.

William L. Malley, representing William Barry, was here 9. Mr. Malley says, comparatively speaking, The Rising Generation is doing very good business.

Your correspondent returned 6 from a pleasure trip through the West, spending several days at the World's Fair.

Joe Harris, ahead of Primrose and West's Minstrels, was here 6-9.

HOWARD C. RIPLEY.

KANSAS CITY.

The Girl I Left Behind Me made a hit at the Coates 6-11. The play was intensely interesting and was finely staged, the cast and scenery being in every way satisfactory. Great applause followed the exciting climaxes. The Old Homestead 12-15; The Crust of Society 16-18.

Mr. and Mrs. Oliver Byron presented The Heart of Africa 5-8 and The Plunger 9-11 at the Grand Opera House. The stars were warmly received, and their co. was good throughout. Business good. Hoss and Hoss 12-15.

The Stowaway played its regular annual engagement here before good-sized audiences at the New Ninth Street Opera House. The safe-burglars and the beautiful yacht scene were the prominent features of the piece. The Silver King 12-18.

Sadie Hasson, a clever soubrette of the Miles variety, appeared at the Gillis 5-11 in a sensational play called A Kentucky Girl and drew fairly. Barlow Brothers' Minstrels 12-18.

The Old Oaken Bucket, a comic opera with temperance as its theme, was presented at the Auditorium 6-11 by the Bennett and Moss Opera co., composed of local talent. The opera was composed by Alf. Charles Moss and S. C. Bennett. Mr. Moss is the composer of the oratorio, Judith, and the comic opera, The Ribeous Robbers. The cast was fair and some special scenery was used. Business light.

Prof. S. Kronberg has secured Scalchi for a concert at the Auditorium 14.

Patti will be here Jan. 29.

Mr. and Mrs. Felix Morris were the recipients of social honors at the hands of their friends here last week.

FRANK B. WILCOX.

INDIANAPOLIS.

At the Grand Opera House, The Crust of Society opened to good business 6, and deservedly so. Rita Proctor Otis, who has made a distinct success as Mrs. Eastlake Chapel, received a beautiful floral testimonial. Mr. Lewis gave able support. The co. responded to curtain calls. On Tuesday Miss Tilbury assumed the leading role. A Texas Steer 9-11. Robert Mantell 16-18.

At English's Opera House, Devil's Auction 13-14.

At the Park Theatre, Lights o' London 6-11 to the usual large houses. Fraser Coulter and Grace Thorne were good in their respective roles. Chip o' the Old Block 13-15; Voodoo 16-18.

At the Empire Theatre, the Night Owls played their two opening performances to comfortably filled houses 6-11, and seemingly gave satisfaction. Rice and Barton's Comedians 13-18.

Mr. Fennessy, of the Empire Theatre, was injured while out driving with some friends by being thrown from the vehicle, but was able to go to Cincinnati on Sunday.

"Bert" Dasher was with us a few days last week.

"Kankakee" Martin, also of this city, so well known in railroad circles, is spending a few days at his home, and, in company with Charles A. Wing, is doing some active work for Robert Mantell.

G. A. RICKER.

CHARLESTON.

Business at the theatres has improved wonderfully during the past two weeks, and local and visiting managers are very much encouraged in consequence. The fact that Fay Templeton, Field's Minstrels and the Lotus Glee Club drew good houses notwithstanding that they were playing in opposition to one another, is taken as an indication that better times are coming with the advent of Winter and a better class of attractions.

The Academy of Music was filled 3 by the Fay Templeton Opera co. Although Miss Templeton was born here, this was her first visit to Charleston in a number of years, and she has every reason to feel proud of her reception. The audience was not only large and fashionable, but liberal in its recognition of the merits of both star and co. The Burglar 4 to light business. Manola Mason 10; Lewis Morrison 11.

Field's Minstrels played their annual engagement at O'Neill's Opera House 3, 4, with matinee, to the best business they have ever done in Charleston. At the same theatre Herrmann gave his inimitable soirée de magique 6 to the largest audience of the season; the gross receipts were about $2. Wilfred Clarke 9; Grau Opera co. 13-18.

The Lotus Glee Club gave a successful performance 3 under the auspices of the Y. M. C. A. The following night they visited Summerville, Charleston's fashionable suburb.

Al. G. Field and his merry minstrels were entertained in fiscal Session 3 by the local Elks. The entertainment was the most enjoyable in the history of the lodge. Mr. Field, as cashman, was simply immense, artistically as well as physically.

Fred. Carmer, C. W. Perkins, and Sinth Macauley joined The Burglar co. here, taking the places of Louis Dutton, Wallace Clifton, and Violet Merton.

J. G. Herbert, author of After the Ball, is writing a new play for Robert Graham, entitled The Secret Agent, which the comedian will produce shortly.

Sam Jack's Creoles, booked for 7, have canceled.

Charles A. Steel, in advance of Wilfred Clarke, and Samuel Freedman, representing Manola Mason, were in the city last week.

R. B. SOLOMONS.

ST. PAUL.

At the Metropolitan Opera House the Theodore Hollmann German Theatre co. presented the Hasenlenchen, giving a very creditable performance. The annual charity ball was given 6 by the society people of St. Paul. There was a large and brilliant gathering present. Urania, scenic spectacle, 7-11; advance sale of tickets large. J. K. Emmet in Fritz in Prosperity 12-15; Modjeska 16-18.

At Litt's Grand Opera House a clever co., under the management of H. C. Kennedy gave The White Slave 5-11, opening to full houses. Mary Anderson, a young and attractive actress, was clever as Lena. Mrs. Elizabeth Van Deren, Jennie Carroll, Gertrude Hopkins, Edwin Walters, M. J. Murphy, Frank Drew, and Milt G. Barlow well sustained their respective roles. Katie Emmett in Killarney 12-18.

The old Olympic Theatre will be reopened 13 by Messrs. Wessell, Samson and Harris from Denver, under the name of the People's Theatre of St. Paul. They are having the theatre repainted and decorated, and intend to make it a pleasant and respectable vaudeville theatre, playing a good stock co., opening with The Strangers of Paris.

Twin City Lodge No. 28, Theatrical Mechanics' Association of St. Paul and Minneapolis, is progressing finely. The members act in unison and have made a good record in making it a success as a beneficiary association.

Melvin Stoltz, of J. K. Emmet's co., and C. L. Jarvis, of The White Slave co., are busy looking after the interests of their cos. in the Twin Cities.

GEORGE B. COLGRAVE.

NEW ORLEANS.

Thomas Q. Seabrooke in The Isle of Champagne did a fine business at the Grand Opera House 6-11. Fay Templeton in Madame Favart 12-18.

At the St. Charles Theatre The Prodigal Father, with Maggie Cline, has been playing to packed houses every night. The Pulse of New York, with Sammon, the strong man, 12-18.

Effie Ellsler and C. W. Couldock in Doris and Hazel Kirke are the attraction at the Academy of Music. Kittie Cheatham in Jane 12-18.

This week witnesses performances of La Favorita, Mignon, and Faust at the French Opera House. The event of the season at the Grand Opera House will be the appearance on Nov. 26 of the great co. of French comedians, headed by M. Coquelin and Madame Jane Hading. They will be seen in repertoire.

Juliette Downs, a pretty Southern girl, who has been with the Craigen-Paulding co., left the co. last week and will go to New York. Miss Downs is a promising actress and an accomplished violinist.

The veteran C. W. Couldock, who is a member of the New Orleans Lodge of Elks, was complimented on 7 by the entire Lodge attending the performance of the Elsler co. in a body.

Jake Rosenthal, formerly with Bessie Bonehill, joined the Seabrooke co. here as manager.

S. Goodfriend, ahead of Fay Templeton, and Harold Cox, in advance of Jane, are in the city.

LOUIS C. QUINTERO.

BALTIMORE.

Beauty and pantomime went hand in hand in the charming production of Superba at Harris' Academy of Music. The curtain rose on the opening night disclosing a house to its capacity.

At Ford's Grand Opera House, De Wolf Hopper, Della Fox, Grace Golden and the rest of this big and bright co. appeared to Panjandrum to the capacity of the house. Mr. Hopper is as entertaining as ever, and his admirers will consider that he is missing a great deal. Della Fox has lost none of her brightness; she is the same 'cute little body that pleases our eye and charms our ear. In Grace Golden the co. has a soprano with a future before her. Her charming voice delighted the large audience, and she had to respond again and again to encores.

N. S. Wood appeared at the Holliday Street Theatre in Out in the Streets, an adaptation of Charles Gayton's novel. Mr. Wood appears to advantage in the play, and the support is good.

The City Sports big show drew a good house at the Howard Auditorium, and Sam Devere's co. did a good business at Kernan's Monumental Theatre.

The Boston Symphony Orchestra gave a concert at Ford's Grand Opera House 7 to a large audience. Emil Paur, the new director of the orchestra, made a favorable impression.

Mrs. P. Harris, of Harris, Brinton and Dean, is in Pittsburg looking after the interests of the firm in that city.

WILLIAM J. O'BRIEN, JR.

GALVESTON.

The Spider and Fly was well patronized at the Tremont Oct. 30-31. James T. Powers 1-2 in Walker, London. The play was not liked. It impresses entirely too much on the star, allowing the other members of the company scarcely any opportunities, contains very little action, and is on the whole too slow; business fair. Bilton and Dollie Mobles paid their annual respects 3, presenting The Phoenix, which was received with the usual favor by a good sized audience. The services of the male quartette in Walker, London, were dispensed with in Houston, in consequence of which the entertainment there was bare of the prominent musical features. New people have been engaged and will join the co. at Shreveport.

C. N. RHODE.

WASHINGTON, D. C.

Without exception, all of the theatres in this city were well attended during the past week. Exceptionally large houses greeted Roland Reed in Lend Me Your Wife at Albaugh's. The company which Mr. Reed has surrounded himself with is a highly capable one.

On Monday night Metzerott's Music Hall was crowded with a fashionable audience to listen to the Boston Symphony Orchestra, under the leadership of Emil Paur.

Frederick Warde and Louis James were the attractions at the National, appearing in Francesca da Rimini, The Lion's Mouth, Fra Angelo, Othello, Julius Cæsar and Virginius.

A new version of The Nabobs was given at the Academy of Music, by Henshaw and Ten Broeck. Large audiences attended.

Walter Lawrence assumed the title role in Fabio Romani, at the Bijou, supported by a good all-round company.

At the Lyceum the New York Vaudeville Stars gave proof of their popularity by crowded houses.

The Wonderland Theatre is drawing good-sized audiences daily, the variety programme being changed every week.

The next attraction at the National will be De Wolf Hopper in Panjandrum, and it goes without saying that splendid business will be played.

EDWARD OLDHAM.

BUFFALO.

Election week is usually a severe blow to the theatres here, and this year was no exception. The Academy had booked Ramsay Morris' Joseph co., but they having closed their season abruptly the time was filled in by Louis DeLange in Paradise Flats.

Lew Dockstader at the Star had an excellent co. as usual and had good attendance during his stay. Election returns were read from all the theatres and brought in-doors many people who were satisfied with returns on general results.

Dan Sully revived the old Corner Grocery and is making better headway than with The Millionaire.

At H. R. Jacobs' The Bottom of the Sea did a good business. Next week, Corinne.

At Shea's Music Hall Bonnie Thornton has made the hit of the year. Her songs are all new and rather queer, but they prove very popular.

Manager Robinson is training his Grand Opera co. with chorus, and next week they will appear at the Music in The Mascot. The soloists are the members of the stranded Boston Grand Opera co.

RHET HART.

MINNEAPOLIS.

After an absence of several seasons, that talented and charming actress, Mlle. Rhea, returned to the Grand Opera House 6 in her new play, The Queen of Sheba, and was greeted by a large-sized audience. The piece was decidedly disappointing and would have been coldly received if it were presented by a less capable co. Mlle. Rhea is fortunate in having such support. W. S. Hart was a virile King Hiram and divided the honors with the star. The others of the cast were equal to the requirements of their respective roles.

That collection of absurdities, McCarthy's Mishaps, opened a week's engagement at the Bijou Opera House 5 to fair business. Marguerite Ferguson made an unqualified hit in her feats of contortion. The iron girder which takes the place of the usual brick proscenium arch in the new People's Theatre, was hoisted into position 7. It is a huge piece of casting, weighing sixteen tons and capable of sustaining a weight of 160 tons.

F. C. CAMPBELL.

MILWAUKEE.

Aristocracy at the Davidson week of Oct. 30 failed to do the business that I expected. The co. is an excellent one, and the acting of Wilton Lackaye and Blanche Walsh was particularly finished and enjoyable. Lady Windermere's Fan followed week of 6-11; business so far only moderately large. To Virginia Harned is due much credit for sustaining a part such as Mrs. Erlynne with artistic skill. The rest of the co. is very satisfactory. James Whitcomb Riley and Douglass Sherley in select readings and recitations were welcomed by a large and appreciative audience 6 at the Academy. The Rentz-Santley Burlesque co. played to large houses at the People's 6-11.

A Trip to Chinatown had a successful week at the Bijou 5.

E. T. McDONALD.

JERSEY CITY.

The Lost Paradise drew good audiences at the Academy of Music 6-11. The principal parts are well sustained and interest in the play never lags. Roland Reed 13-18.

At the Opera House a burlesque 20., the London Belles, did poor business week of 6-11. This is the first attraction billed under the new management of this house. Clemenceau Case 13-18.

L. O. F.

OMAHA.

The Girl I Left Behind Me drew large and enthusiastic audiences at Boyd's Theatre 2-4. Nellie McHenry, supported by a rollicking co., did very well in A Night at the Circus. The engagement is for four nights, commencing 5.

At the Fifteenth Street Theatre, Charles A. Gardner in his new piece, The Prize Winner, 5-8, to good business. The German Quartette is quite a feature of the performance.

JOHN R. RYAN-WALL.

CANADA.

MONTREAL.—Academy of Music (Henry Thomas, manager): Marie Tavary Grand Opera co. opened to large business 6. Darkest Russia 13-18.——Queen's Theatre (Sparrow and Jacobs, managers): Shing Ching opened to good business 6. Tuxedo 13-18.——Theatre Royal (Sparrow and Jacobs, managers): Hopkins' Trans-Oceanic Vaudeville co. opened to S. R. O. 6. Dr. Carver in The Scout 13.——Theatre Francais (Société Française, managers): The ever-popular Mascotte 6 for the first time in Montreal. Jours de Clairette 11-18; business good.——Items: When here about two weeks ago, Fred. Solomons gave the Montreal Operatic Society permission to play Erminie. When he was gone they discovered that the rights belonged to Francis Wilson, who threatened to stop the performance. The facts of the case were, however, fairly represented to Mr. Wilson by Mrs. Henry Thomas, of the Academy, who was visiting New York, and an amicable arrangement has been reached. The Society will perform Erminie in February.

OTTAWA.—Grand Opera House (John Ferguson, manager): Arthur Lloyd 6, 7; large and fashionable audiences. Franz Wilczek Concert co. 9.

HAMILTON.—Grand Opera House (Thomas Roche, manager): Harry Lindley's co. in repertoire to big business at reduced prices Oct. 27-2. Sousa's Band gave a matinee performance 1 to a small house. Corinne, in Hendrik Hudson, attracted a large and well pleased audience 4. Ole Olson 9.——Star Theatre (Besley and Howe, managers): The Black Crook opened a week's engagement 6 to a crowded house.

LONDON.—The Grand (A. E. Reeds, manager): Corinne 3; splendid business. Ole Olson 4.

CORRESPONDENCE.

ALABAMA.

TUSKALOOSA.—Academy of Music (Brady and Garwood, managers): Dr. Bill 16.

MONTGOMERY.—Theatre (George F. McDonald, manager): Effie Ellsler presented Doris to a good house Oct. 31. Dr. Bill to fair business 1; Faust 4; large audience at matinee, and evening to a small house. Florence Roberts, as Marguerite, made a big hit. She is very popular in Montgomery.

SELMA.—Academy of Music (Charles G. Long, manager): Lewis Morrison presented Faust 1 to a very large and fashionable audience.

MOBILE.—Theatre (J. Tannenbaum, manager): Big houses greeted Lewis Morrison in Faust and Richelieu Oct. 30, 31. Effie Ellsler 1, 2 in Doris and Hazel Kirke to small but select and appreciative audiences. The Prodigal Father to very large business 3, 4.

HUNTSVILLE.—Opera House (Fred. M. Kraus, manager): Frank S. Davidson in Old Farmer Hopkins 3; fair house. Ex-Governor Bob Taylor lectures 16.

BIRMINGHAM.—O'Brien's Opera House (Frank P. O'Brien, manager): Lewis Morrison in Faust 2 to one of the largest and most fashionable houses of the season. Patti Rosa 3, 4 and matinee, to fair business. Fay Templeton next.

ARKANSAS.

HELENA.—Grand Opera House (Aaron Myers, manager): Alabama, booked for 2, canceled. Alba Heywood 10.

FORT SMITH.—Opera House (Henry Bernaith, manager): Carrie Sweeney in The Pulse of New York 1.

LITTLE ROCK.—Capital Theatre (C. A. Le Comte, manager): John T. Kelly in McFee of Dublin 4, both matinee and night, to good business. James T. Powers in Walker, London, to a big house 6. A Nutmeg Match 8; Masked Ball 13.

FORT SMITH.—Grand Opera House (T. C. Hunt, manager): A Nutmeg Match billed for 7. Item: The United States bonds given to the Cherokees in payment of an old claim have been sold and $6,500,000 will be distributed among them on Jan. 2, 1894. As more than one half of this amount will reach Fort Smith, managers will do well to bear this point and date in mind.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Owing to circumstances Friends, which was to have opened 3, will be here 7-9. Frank Daniels 13-16.——Items: The Evans and Sontag comb. did big business at Hazard's Pavilion under the local management of H. C. Wyatt.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Frank Daniels 14.——Louis Opera House (Isidor Louis, manager): Waldron's New York Stock co. presented The Little Detective to large audiences 29-1.

STOCKTON.—Yosemite Theatre (S. W. Nowell, manager): Span of Life drew a large house. Friends booked for 17.——Avon (William Ellsford, manager): U. T. C. drew fair houses.

COLORADO.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Rosina Vokes and her splendid co. gave three sketches, Sunset, That Lawyer's Fee, and Crocodile Tears to good business 4. Everyone very much pleased.——Item: Miss Vokes and her husband have been in the city the past four days. Colorado has done her utmost in the way of sunshine and pleasant weather, and Mr. and Mrs. Clay express themselves as delighted with the pleasant drives they took to Manitou, Grand Canon, Garden of the Gods, etc.

PUEBLO.—Grand Opera House (J. W. Lockin, manager): Charles L. Davis in Alvin Joslin to a fair house Oct. 31.

CONNECTICUT.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): The Nominee 6; large and fashionable audience. Messrs. Hilliard and Arthur were called before the curtain repeatedly. The male contingent was royally entertained by Mr. William Neely, the leading dry goods merchant of this city, at the Monticello Club. Rosedale 7, 8; large audiences. Americans Abroad 13, Peter Jackson U. T. C. 15, Denman Thompson 16, 17, The New South 18, Veronica Jarbeau 20, John Drew 25.——Grand Opera House (G. B. Bunnell, manager): Fabio Romani 3, 4; S. R. O. Span of Life 6-11; crowded houses. The Fast Mail 13, Flag of Truce 16-18. Mr. Potter of Texas 20-22. The Rising Generation 23-25.——Item: The business done this season thus far by Mr. Bunnell is phenomenal. Mr. Bunnell has given the public the choicest of attractions, and his endeavors are appreciated by the patrons of both his houses.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Henshaw and Ten Broeck in The Nabobs furnished plenty of good singing and fun 3. Rosedale 4 was elaborately presented by the excellent Boston Opera House co., including such well known people as Joseph Haworth, Sadie Martinot, Mestayer, Annie Clark and others. Robert Hilliard and Paul Arthur 5, 6 were well received in The Nominee. A Flag of Truce 10, 11, and "Parson" Davies 13.——Items: The Boston Opera House co., now playing Rosedale, rehearsed Woodman Blind at Proctor's Sunday, which piece they will shortly substitute for the former. The closing of Katherine Clemmons' co. will not affect Francis Carlyle, who has been playing leads, as his contract is made with Buffalo Bill direct, and is for the entire season's salary. The husband of Kathrine Clemmons is master of properties at Proctor's, in this city.

BIRMINGHAM.—Sterling Opera House (G. M. Johnson, manager): The Pay Train 3; fair house.

NEW BRITAIN.—The Russwin Lyceum (Gilbert and Lynch, managers): Tuxedo and Hughey Dougherty's Minstrels 2; fair business. Rosedale 9; fair business. Stuart Robson in The Comedy of Errors 9; full house. Hanlon Brothers in Fantasma 30, 31. During their spare time while en route the Rosedale co. are rehearsing Woodman Blind.——New Britain Opera House (Alf T. Wilton, manager): E. E. Williams' Me and Jack to poor business 6-8; co. fair. The Lorretta with their Comedy of Shadows were very clever. Marie Sanger Burlesque co. 13-15.

WATERBURY.—Jacques' Opera House: Henshaw and Ten Broeck in The New Nabobs attracted a good sized audience 2. An audience that packed the theatre witnessed Rosedale on the 3d. The co. was one of the best that has ever visited us, and included Joseph Haworth, Annie Clark and Sadie Martinot.

NORWICH.—Broadway Theatre (E. L. Dennis, manager): Russell's Comedians in The City Directory filled the house. The announcement that Amelia Glover would not appear caused much disappointment to the large audience, as her dancing is the feature of the piece. Miss Glover, who has been very ill, is now convalescent in New York, but still unable to join the co. The Span of Life 13, 14.

WILLIMANTIC.—Lodge Opera House (J. B. Gray, manager): Helen Russell's English Sports to poor business. Sefton's High Class Comic Opera and Vaudeville co. entertained a large audience 8.

WINSTED.—Opera House (J. E. Spaulding, manager): Devil's Mine booked 8 canceled.

NEW LONDON.—Lyceum Theatre (A. T. Hale, manager): Hallen and Hart delighted a large-sized audience 2.

DELAWARE.

WILMINGTON.—Grand Opera House (W. B.

Williamson, manager): Lost Paradise gave an excellent performance to a good house 3. My Aunt Sally 4; satisfactory business. Grey and Stephens 7, 8; small houses. Black Crook 9, 10; The County Fair 11; Gus Williams 14; Keller 15. John Drew 21. ——NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): H. W. Williams 2-4; Mabel Winner Burlesque 6, 7; small houses. The Fairies' Well 13-15; Marie Sanger Burlesque 16-18.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lewis Morrison 2 in Faust succeeded in bringing the S. R. O. sign to the front, and one of the best paying audiences that ever assembled in our capacious Opera House. Siberia 9.

GEORGIA.

ATLANTA.—THE GRAND (P. L. De Give, manager): R. E. Graham in After the Ball 3, 4; good-sized and well-pleased audiences. Manola-Mason co. 6, 7; splendid business. Dr. Bill 8, 9; Herrmann 10, 11; Isle of Champagne 12, 14.——ITEMS: P. L. De Give is his father's successor in the management of both De Give's Opera House and the Grand. Mr. De Give is a man of splendid business qualifications, and will no doubt keep up the high reputation which both houses enjoy.—The Manola-Mason co. proved to be one of the best attractions of the season, and, despite the fact that this was their first appearance in Atlanta, a large audience was present.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): R. E. Graham in After the Ball 1, matinee and night; good 2d, and business. Sam T. Jack's Creoles 2; big top-house. Gov. Bob Taylor, lecture, 3; Fay Templeton 4. Business good, and co. excellent, were advertised to give matinee, but on account of a railroad accident they did not arrive until 4 P. M., and have entered suit against the South Carolina road for $100 damages. The Elks Lodge of this city gave Al. G. Field and party a social session 7. Black Crook 22; Hidden Hand 23; Grimes' Cellar Door 30; Niobe 31.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Al. G. Field's Minstrels to the capacity of the house 6. Allen May sang "She Has Fallen by the Wayside," and made a hit. It is the latest song by Charles K. Harris, author of "After the Ball." Herrmann to S. R. O. 7.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Annie Abbott, the electric wonder, gave two performances 1 to very good business. Dr. Bill 6; poor audience, but well pleased.

ROME.—NEVINS' OPERA HOUSE: Sam T. Jack's Creoles 3; small house. Morrison's Faust 17.

ALBANY.—GRAND OPERA HOUSE (Wight and Harris, manager): Dr. Bill 1; light house.

ILLINOIS.

STERLING.—ACADEMY OF MUSIC (G. Edgar Mitchell, manager): Thomas W. Keene in Richard III., at advanced prices, pleased a large and fashionable audience 3. Clark and Williams in Our Married Men 9.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Soudan delighted a well filled house, although they had a bad evening 4. A Barrel of Money, booked for 3, did not appear.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Sullivan, manager): A. W. Fremont's 777 to a small house and well pleased audience Oct. 3. A Railroad Ticket, return date, 4 to S. R. O. Anderson's Two Old Cronies 7; The Voodoo 11.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Remenyi Concert Oct. 31; small house. Ole Olson 2; large audience. Thomas W. Keene 4 in Richelieu to a large audience.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Robert Hantell in The Corsican Brothers to a large audience 2. Jolly Old Chums 3; light house. The Hustler 9; Mrs. John Drew 10; Lost in New York 11.——ITEM: The good attractions have been drawing large audiences this season, and Mr. Flaherty says he looks for an average season's business for '99-'00.

COLLINS.—AUDITORIUM (Woodyatt and Cumpson, managers): Charles A. Loder in Oh, What a Night! Oct. 30; good business.

ALTON.—TEMPLE THEATRE (William M. Sauvage, manager): W. S. Cleveland's Minstrels gave a fine performance 1 to a very large house. Duncan Clark's Female Minstrels 4; house crowded.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): A Railroad Ticket 1; good business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Crazy Patch 31; poor house. Cleveland's Minstrels 7; large house. Ole Olson 11.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Aristocracy called out a large audience 6, and the performance at the hands of the capable co. was received with favor. Tornado 13; Mrs. John Drew 18.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): A Railroad Ticket Oct. 30; medium business. A Crazy Patch 4; good-sized audience. Ole Olson 5; Lost in New York 10; Carroll Johnson in The Irish Statesman 14.

QUINCY.—DOERR'S OPERA HOUSE (A. Doerr, manager): Melville Dramatic co. Oct. 30 played a week to crowded houses. W. A. Mahara's Minstrels 8; Faust and Marguerite Dramatic co. 9-12.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): A Crazy Patch 4; fair business. A Railroad Ticket 5; large and well-pleased audience. Cleveland's Minstrels 7; big business. Vice President Stevenson and party occupied a box at this performance.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol A. Silver, manager): Marie Heath's Turkish Bath 3; good business. Carroll Johnson in The Irish Statesman drew a $500 house 6. Marie Wainwright 28.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Robert Mantell in Monbars 6; fair house. A Railroad Ticket 8; fair business. The Drews in The Rivals 10; Still Alarm 13.

INDIANA.

ELKHART.—BUCKLES' OPERA HOUSE (J. L. Brodrick, manager): Elmer E. Vance's Patent Applied For 2; full house. Fisher's Comedians 6 in Just Landed; good house.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Elmer E. Vance's Patent Applied For Oct. 31; May Smith Robbins in Little Trixie 4; both to good houses. Ezra Kendall 6 presented his new piece, The Substitute, and A Pair of Kids by two different cos., the performance lasting nearly five hours. The house was crowded, and everybody felt satisfied that they had received the worth of their money. Blue Jeans 8.

SOUTH BEND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Wilbur Opera co. 2-4, with matinee; Blue Jeans 6; both to good business.——GRAND OPERA HOUSE (J. W. Hamilton, manager): Finnigan's Ball 3; fair business.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Tornado (Lincoln J. Carter) 2; poor house. Anderson's Jolly Old Chums 3; light business. Spider and Fly 17; Donnelly and Girard 20.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): Master and Man 7, Through a Keyhole 10.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Gus Heege as Yon Yonson Oct. 31; small house.——GEARY'S THEATRE (James Geary, manager): Thalia (Mrs. James Geary) and co. played Ingomar and As You Like It to fair business week ending 4. Mr. Geary intends making many improvements in his house.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Cawthorn's Little Nugget 3; excellent performance; small house on account of stormy night. 777 is booked for 18.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Ole Olson pleased the largest house of the season 6. A. W. Fremont 10 in 777 next.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): John Murphy in Kerry Gow gave a fair performance Oct. 30 to a good house. Just Landed 4, good business.——ITEM: The John Murphy co. close the season at Dayton, O., 11.

EVANSVILLE.—GRAND (Venneman and Grosse, managers): The Texas Steer 6; good house. The Devil's Auction 11; A Nutmeg Match 16; Isle of Champagne 17.——PEOPLE'S (Venneman and Grosse, managers): Master and Man 3; splendid house. Breezy Time 10.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McCauley, manager): The Tornado 2; fair house. Yon Yonson 3; fine business. Large advance sale for A Texas Steer 8. A Brass Monkey 11; Robert Mantell 13.

KENDALLVILLE.—SPENCER OPERA HOUSE (G. W. Hartsuck, manager): Andrews' Opera co. pleased a small but select audience 1. Ezra Kendall in A Pair of Kids 30; 777 17; Rangers of the Rockies 20.

NEW ALBANY.—OPERA HOUSE (N. D. Morris, manager): S. A. Lee, the mesmerist, to good business week ending 4. A Breezy Time 18.

MADISON.—GRAND OPERA HOUSE (J. M. Deloste, manager): Just Landed 2; fair house. A Pair of Kids canceled on account of illness 31, the co. Sam T. Jack's Lilly Clay 13; Powers' Brothers' Cupid co. 18; A Breezy Time 25.——ITEM: THE MIRROR is on sale at N. T. Drake and Co.'s news depot.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Anderson's Jolly Old Chums pleased a fair-sized audience 4. Hoyt's A Texas Steer 7.

BRAZIL.—MOGHEGOR OPERA HOUSE (Will A. Miller, manager): Streets of New York 4; fair house. Through the Keyhole, billed for 9, disbanded 8 in Ohio. Charles H. Yale's Devil's Auction 15; Mahara's Minstrels 21.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The season opened in Aristocracy 8. The house was filled.——GOOD'S OPERA HOUSE (John Wagner, Jr., manager): George Francis Train and Ben King gave an entertainment under the auspices of Lodge No. 235 B. P. O. Elks, of this city, on 6 to a fair house. The Hustler 7 to a large house. Mr. and Mrs. Robert Wayne will play a week commencing 13.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gotts' chalk, manager): A Pair of Kids, Zanzic, and Bates Brothers' Humpty-Dumpty were booked here week of Oct. 14, but all canceled on short notice owing to the "present stringency." R. E. Graham, in After the Ball, is booked for 9; the advance sale is good.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Still Alarm 12.——ITEMS: The Grand has been closed for six weeks on account of Jane being canceled. A packed house will greet the Still Alarm. Manager Weiser has been on the sick list for a week.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Charles Loder in Oh, What a Night 3; good houses.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Marshall Burlesque co. 3, Barlow Brothers Minstrels 9; cancelled.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Charles Frohman co. in The Girl I Left Behind Me packed the house Oct. 31. Nellie McHenry in A Night at the Circus drew a good house 4.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Soudan Oct. 30; good co; poor house. Charles A. Gardner 11; good house. Modjeska 17; large and fashionable audience.

INDEPENDENCE.—GADNEY OPERA HOUSE (C. W. Williams, manager): Dark. Still Alarm 16; Davis' U. T. C. 29.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Charles A. Gardner in The Prize Winner to good business 2; delighted audience. Mr. Gardner sang for the first time his new song "Apple Blossoms," which was a decided success.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Sadie Hasson in A Kentucky Girl 2; good business. Cleveland's Minstrels 3; fair house.

AUDUBON.—RUSSELL'S OPERA HOUSE (J. F. Russell, manager): Woodward Theatre co. Oct. 30-2; good business and well-pleased audiences. Harley Lee and Saunders 27-4.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Mahara's Minstrels to fair business Oct. 31. Charles A. Loder 4; good business.——FOSTER'S OPERA HOUSE (William Foster, manager): Ross and Ross gave an enjoyable performance to good business 1. The Rivals, with Mrs. John Drew as Mrs. Malaprop, supported by an excellent co., gave satisfaction to good business 2. Charles A. Gardner to good business 3. Barlow's Minstrels gave a very clever performance to a large audience 6. Walker Whiteside 7; Nellie McHenry 8, Two Old Cronies 10; The Hustler 14; Felix Morris 15.——ELKS: William Foster, manager of the Grand and Foster Opera Houses, entertained the Des Moines Lodge of Elks at Barlow's Minstrels 6. After which lodge was held and Charles H. Pierson (in advance of Barlow's Minstrels) was installed as a member of the Des Moines Lodge No. 48. The social session was participated in by the Barlow's Minstrels and the Opera House orchestra, and all had an excellent time.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Nellie McHenry to a good-sized audience 3. Charles A. Gardner 4; fair house. Barlow's Minstrels 8.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Jane, with Jennie Yeamans in the title role, to fairly good business 1. The Soudan 2, owing to a big political demonstration, failed to draw a house worthy of the production. Sadie Hasson in A Kentucky Girl was billed extensively for 4, but did not materialize; cause unknown. The co. was in Fort Madison 3, and was reported to have jumped from there to Kansas City, where they are booked for an engagement week of 6. The Old Comedy co., headed by Mrs. John Drew, gave a brilliant performance of The Rivals 6 to a large and fashionable audience. Mrs. Drew was ably assisted by Mr. and Mrs. Sidney Drew, George Osbourne and Charles E. Verner, constituting one of the strongest cos. that has appeared here this season. Anderson's Two Old Cronies 9; Oliver Byron 13.

BOONE.—PHIPP'S OPERA HOUSE (L. C. Goodwin, manager): John Dillon 2; good business. Charles A. Loder in Oh, What a Night! 7; Charles Gardner in A Prize Winner 9; Davis' U. T. C. co. 16; L. M. Baker 18.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Barlow Brothers' Minstrels 4; good business. Lightning Express 14; Paige's Players 20-25; Lillian Kennedy 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Jane, with Jennie Yeamans in the title role, had a small house Oct. 31, although one of the best Frohman attractions that has ever appeared here. Mr. and Mrs. Sidney Drew's Comedy co. in The Rivals drew a good house 3. Mrs. John Drew is ever the same charming and amusing Mrs. Malaprop.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Harry Williams' Waifs of New York Oct. 30; very good business. Frank Daniels met with a cordial reception on 31, when he revived Little Puck, and while he cut out considerable of the performance and owing to illness, some members of his co. were not here with him, the audience was very well pleased and showed their appreciation of the good things that were not left out. The box-office is always a sure winner when any of Frohman's cos. occupy the boards, and the evening of 2 was no exception, when The Masked Ball delighted a very large audience, and while the cast contained quite a few artists, Charles Coote and Marion Young were especially clever in their respective parts. The Dark Continent closed the week's attractions to very poor business, and being a very odd and strikingly original sort of a drama, did not help its drawing powers. While there is not much in the piece the co., headed by Mr. and Mrs. Oliver Byron, brought out all there was in it, and their moving scenery when the train crosses the stage helped the effect wonderfully. The Old Homestead 6, 7; Robin Hood Opera co. 9; Hoss and Hoss 11.——ITEMS: Belle Farrington, of Frank Daniels' co., who has been suffering for the past three weeks with throat trouble, went ahead of the co. into Salt Lake City, where she will rest, rejoining the co. on their appearance in that city on 9.—Notwithstanding the Waifs of New York were heavy losers by the fire at the Farnum Street Opera House, Omaha, a short time ago, they have got everything up in very good shape once more, and are doing good business.—O. T. Crawford, son of the veteran manager and hustler, L. M. Crawford, has been placed in charge of both houses in Topeka, and conducts them with satisfaction, as far as can be learned, to both patrons and managers. He promises Topeka a good list of attractions this season.—The Topeka Lodge of Elks entertained Barlow Brothers' Minstrels on 28, and several members of Frank Daniels' co. 31 after their respective performances.—The box-office at the Crawford has a new face in it this season, Ben Simpson supplying the pasteboards while genial Jud Nicholson sees that they all get back at the door. The force at the Grand remains the same as last season, "Jimmie" Reid in the box and Clarence Huff on the door.—Emil Ankelmiller, representing Denman Thompson's Old Homestead, stayed over in Topeka to witness Little Puck and see the town. Frank Daniels' interests are well looked after this season by J. E. Moore.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Lincoln J. Carter's Tornado co. (Southern) to a large audience 4.

ATCHISON.—ATCHISON THEATRE (E. S. Brigham, manager): Barlow Brothers' Minstrels drew a fair audience 1. Waifs of New York was presented to a small house 2. The attraction of the week was the engagement of Charles Frohman's co. in The Masked Ball, which drew a large and fashionable audience 3.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernich, manager): Tony Farrell in My Colleen Oct. 31; fair house. The stage hands of the Davidson have organized a co. and call it The Imperial Vaudeville co. They have played in several of the small towns in this vicinity with great success. Manager Ernich generously donated the use of the house for a benefit 3.

WICHITA.—CRAWFORD'S OPERA HOUSE (G. M. Bowen, manager): The Tornado 1; good performance; good business.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Tony Farrell in My Colleen pleased a fair-sized audience Oct. 31. Lincoln J. Carter's The Tornado co. (Southern) is the next attraction.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Mrs. Drew in The Rivals Oct. 30; large and fashionable audience. Barlow's Minstrels 31; topheavy house. Waifs of New York 1; good business. Frank Daniels 2; good house. Oliver Byron in Darkest Africa 3; small house. Stowaway 4; another small house.——OPERA HOUSE, SOLDIERS' HOME: Tony Farrell in My Colleen to a packed house 3.——ITEM: Masked Ball, billed for 6, canceled on account of illness; there was a large advance sale.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): The Tornado Oct. 31; good house; very satisfactory performance. Blind Boone 2; splendid business.

KENTUCKY.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Lillian Lewis in Lady Lil 2; fine performance; good house. Aaron H. Woodhull in Uncle Hiram 4; crowded house; excellent performance. Lee, the mesmerist 6; Marie Greenwood Opera co. 22; Mattie Vickers 23; Alba Heywood 25.

PADUCAH.—WORTON'S OPERA HOUSE (Fletcher Terrell, manager): A Turkish Bath 4; good business.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Ex-Governor Bob Taylor delivered his lecture, "The Paradise of Fools," Oct. 31, to a good house. Uncle Hiram 2; S. R. O.

OWENSBORO.—NEW TEMPLE THEATRE (R. M. Conway, manager): Master and Man, a very good attraction, to fair business 3. R. E. Graham did not appear 6. Devil's Auction 9; large advance sale. Alba Heywood in Edgewood Folks 20.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): Zeb the Clodhopper Oct. 31; very light house, but as good as the co. deserved. Jane 8; Spider and Fly 9; Country Squire 14; Breezy Time 16. Marie Greenwood 23.

ASHLAND.—THE ASHLAND (B. P. Ellsberry, manager): Aaron Woodhull in Uncle Hiram 7; large and pleased audience. Fitz and Webster in A Breezy Time 12, Riley 13-18; Mattie Vickers 25.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Zeb 1; good house. Jane 7; large and select audience. After the Ball 8; Spider and Fly 10; Archie Boyd 15; Breezy Time 17; John L. Sullivan 23; Greenwood Opera co. 24.——ITEM: Miss Cheatham was entertained at luncheon, while in this city, by her friend, Mrs. Samuel G. Boyle, wife of the editor of the *Morning Transcript*. Mrs. Boyle is the youngest daughter of Hon. W. C. Whitthorne, Congressman for several terms from Tennessee. She and Miss Cheatham formed a friendship in Tennessee, where they met in society both in Columbia and Nashville.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: John T. Kelly in McFee of Dublin 2; Alba Heywood in Edgewood Folks 3; both to good houses. James T. Powers in Walker, London, matinee and night, 4; Alabama 9.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Old Homestead Quartette 2; large and pleased audience. Arthur Deming's Minstrels, with Sweet and De Coursey Comedy co., in A Stranger 6; good business.

PORTLAND.—LOTHROP'S THEATRE (C. C. Tuksbury, business manager): Hands Across the Sea 6, 7; packed houses. Arthur Deming's Minstrels in A Stranger to good business 9. Dan McCarthy in The Rambler From Clare and Dear Irish Boy 10, 11.——ITEMS: The Portland Lodge of Elks held a social session 1.—Manager Tuksbury has greatly improved the scenic effects of the theatre by adding several new and realistic landscape drops from the brush of Artist Dan Richards.—G. Walter Gould, formerly of this city, is managing Rice's Venus co., now playing at the Park Theatre, Boston. Mr. Gould is an amateur musician and has written several operas.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Mendelssohn's Quintette Club 30; Fabio Romani 20.——JUNIOR HALL: Smith's Variety co. 6, for two weeks, opened to excellent business.——RISK: Amateur Flower Growers' exhibition.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Alexander Salvini in The Guardsmen gave a finished performance to a crowded house 1. Peter Jackson in Uncle Tom's Cabin matinee and night of 4 to good business. Stuart Robson presented The Comedy of Errors to a large audience 6. Tuxedo 7; large house. Glen da Lough 10, 11.——MUSIC HALL (Thomas and Watson, managers): The stock co. in Alone in London to large and well-pleased audiences 30-4.——ITEMS: The Bijou Theatre reopened 6. Election returns were read from the Opera House stage 7.—Ed. M. Cosgrove, in advance for The Dazzler, has returned home. The Southern climate did not agree with his health.—The local professional musicians have organized for mutual advantage under the name of Lowell Symphony Orchestra. Roscoe McDaniel is director.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Helen Russell's English Sports, a burlesque and variety co., to light business 6.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Walter Sanford's co. in A Flat of Grace gave satisfaction to fair sized audiences 1, 2. Glen-da-Lough drew full houses 6, 7; Florine Arnold Andrews, of this city, plays Bride Kavanagh.——GRAND OPERA HOUSE: Stock co. 13, 14; George C. Staley 16; Primrose and West's Minstrels 18.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): The Fast Mail 1; pleasing performance; small house. Alexander Salvini 4 in Don Cæsar de Bazan was greeted by a large audience, although it was a very stormy evening. The World Against Her 8.——ITEM: The MIRROR is on sale at the Westfield book store and newsroom, next to the Opera House.

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SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The Fast Mail 1, Hallen and Hart 2; large business. John Henshaw and May Ten Broeck entertained a small audience with a new version of The Nabobs 3. The Golden Wedding drew two good-sized audiences 4.——TUCKER'S PARLOR THEATRE (J. E. Tucker manager): Vaudeville to good sized audiences 6-11.

HOLYOKE.—The event of the week was the grand opening of our new theatre, the Empire, by Alexander Salvini in Don Cæsar de Bazan and The Three Guardsmen 2, 3. Appreciative audiences were in attendance that tested the capacity of the house. The press and public are profuse in its praise of the theatre Messrs. White and Collins have given us. It is truly a credit to its owners and the city, and with G. W. Collins as manager will succeed. The Golden Wedding 6; poor business on account of a political demonstration. Stuart Robson in Comedy of Errors 8; Irish National Concert co. 12; Arthur Deming's Minstrels 13.——OPERA HOUSE (W. E. Kendall, manager): The Fast Mail 3; very poor attendance. The Rambler from Clare 7; fair house.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Mora-Williams co. closed 4 after a very successful week's engagement. Packed houses nightly. William Barry in The Rising Generation gave an excellent performance to a large and delighted audience 7.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Taylors, Charles and Paul, gave an entertainment in mind reading and hypnotism to a small audience 2. Keystone Bill in The Lost Scout was billed for 3, 4 but failed to appear. Tuxedo 6; pleasing performance; fair house. George C. Staley in Antony the Trumpeter 7; medium business. The Golden Wedding 10, 11; The New South 12; Annie Ward Tiffany 17.——CITY HALL: The Fursch-Madi Concert co. gave the opening in the Old Residents' Course 1 to a full house. The concert was the best that has been given in this city for years. The next entertainment will be given by the Fisk Jubilee Singers 13.

SALEM.—MECHANIC'S HALL (Andrews, Moulton and Johnson, managers): Golden Wedding 29, Oct. 30; small house. Clara Morris in Renee 27; fair business. "Parson" Davies in U. T. C. 3, with Peter Jackson as Uncle Tom, to a good-sized house. The Rising Generation to a large house 6.——LYCEUM HALL: Billy Burke's Comedians to good business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Ullie Akerstrom closed a successful week's business 4. Golden Wedding 9; World Against Her 11.

SOUTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): Fast Mail Oct. 30; well-filled house. Agnes Wallace Villa 1; fair audience; good performance. Justin Adams' Comic Opera co. 27-2.——ITEMS: A dramatic club has been organized in this city.—The new Opera House in the F. M. T. A. block is expected to be ready in about three weeks. It is rumored that T. F. Hesin, long connected with the Wilson stage, will take the management.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Langford, manager): Effie Ellsler in Doris delighted a good house 4. Pulse of New York 6; Alba Heywood 7.

COLUMBUS.—OPERA HOUSE (Joe L. Cradock, manager): Patti Rosa opened the season 2 to good business. Heywood's Celebrities 3, 4; performance gave satisfaction. Al. G. Field's Minstrels 13; Dr. Bill 20.

GREENVILLE.—HUNTER HALL (S. W. Langford, manager): Alabama 2; large and well-pleased audience. Belle Barron was a charming and lovable Mrs. Page, and Clement Bainbridge an excellent Davenport. James R. Mallett, of Vicksburg, who joined the co. here to play the heavy part, made a most successful debut, and gave a very finished performance. Professor Slade gave a season 6. Alba Heywood in Edgewood Folks 9; Effie Ellsler, Greenwood's favorite actress, 20 to Robert Drouet's Doris. Mr. Drouet has been seen here in support of Katie Putnam several seasons ago. He is Miss Ellsler's leading man this season.

VICKSBURG.—OPERA HOUSE (Piazza Co., proprietors): Patti Rosa in Miss Dixie Oct. 31; crowded house. F. C. Bangs in Alabama 3; full house; well-balanced co.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Alba Heywood in Edgewood Folks 4; small but well-pleased audience. Effie Ellsler 13; The Soudan 20.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Yon Yonson drew a fair house 2; good performance. James Whitcomb Riley and Douglas Sherley Citizen's Course had a crowded house 7. A Pair of Kids 10; Boston Opera co. 14.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Elmer E. Vance's new piece, Patent Applied For, did excellent business 2. Mr. and Mrs. Robert Wayne opened for a week 6 to a crowded house.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Walker Whiteside 1 in Hamlet; fair house. The Limited Mail 2; good house. Aristocracy 10.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Yon Yonson 1; fair house. James Whitcomb Riley and Mr. Sherley 2; full house. Ezra Kendall gave The Substitute and A Pair of Kids 4 to a large house.

MARSHALL.—EAGLE OPERA HOUSE (John L. Rean, manager): Labadie's Faust co. filled a three nights' engagement in an excellent manner 29.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): Lillian Kennedy in She Couldn't Marry Three gave a very good entertainment Oct. 30 to a full house. Prof. Bristol's Educated Horses to fair business 26-28.——ITEM: An organization known as the Manistee Entertainment Club has been incorporated here for the purpose of furnishing lectures and concerts during the Winter.

PORT HURON.—CITY OPERA HOUSE (Lewis T. Bennett, manager): Walker Whiteside 2; large and appreciative audience. Ole Olson 6; packed house. The Opera House, under Mr. Bennett's management, is attaining a great degree of popularity and management.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Ezra Kendall presented a novelty 2 by giving The Substitute and A Pair of Kids the same evening. The performances were enjoyable, and lasted until 12:45 A.M.; business good. Aristocracy 9.——GRAND (G. Starr, manager): The Limited Mail is doing a good business this week, and a pleasing performance is given. She next.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Walker Whiteside in Hamlet to a good house 3.

JACKSON.—HIBBARD OPERA HOUSE (F. W. Starr, manager): Corinne and the Kimball Opera co. delighted a good house 1. Lew Dockstader's Minstrels 2; good business. The Limited Mail 4; light house. Frank Tucker opened a week's engagement 6 to a large house. Popular prices prevail.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Ole Olson, with Richard Baker as Ole and Lottie Williams as Genie, drew a large and well pleased audience 7. Baldwin-Melville Comedy co. 11-18; Leland T. Powers 23.

MINNESOTA.

WINONA.—OPERA HOUSE (J. T. Condon, manager): Charles Gardner in The Prize Winner Oct. 30;

good house. Schilling's Minstrels to a light house 31. Thomas W. Keene in Richard III. to a fine house. Modjeska 7; Jane 10; McCarthy's Mishaps 14. ——ITEM: Manager J. T. Condon returned to Duluth 2.

ROCHESTER.—GRAND OPERA HOUSE (C. A. Van Campen, manager): Charles E. Schilling's Minstrels 2 received liberal patronage. James H. Brown's Theatre co. 6-11.

CROOKSTON.—GRAND OPERA HOUSE (G. Halvorsen, manager): Rice, Wolford and Sheridan Oct. 30-1 opened to S. R. O.; satisfactory. Charles Dickson in Incog 6.

RED WING.—OPERA HOUSE (William H. Stoddard, manager): Wade Lerovle co in By Wits Outwitted 7; fair business.

DULUTH.—THE LYCEUM (Fred. J. Marsh, manager): The only attractions during the week ending 4 were Admitted to the Bar and Incog by Charles Dickson and his excellent co. The houses were fair. TEMPLE OPERA HOUSE (John T. Condon, manager): Lillian Kennedy in She Couldn't Marry Three 7; very fair advance sales. Modjeska 10, 11, and 11 matinee. ——ITEM: Mr. Dickson, while here, spoke in the most glowing terms of the Lyceum Theatre, stating that it was one of the prettiest theatres that he had ever played in.

MISSOURI.

ST. JOSEPH.—NEW CRAWFORD THEATRE: Frank Daniels drew a large audience Oct. 30 with the old but ever new Little Puck. Waifs of New York, sensational melodrama, 31; Dark Continent 1, 2; both to fair business. Barlow's Minstrels 3; light business. Masked Ball 4; two good performances to fair business. Willie Collier 8, 9.——TOOTLE'S THEATRE: Nellie McHenry 30; good business. Mrs. John Drew, with Mr. and Mrs. Sidney Drew and a first-class co., delighted two large houses 31 1. Robin Hood Opera 6, 7; Walker Whiteside 8, 9; Old Homestead 10, 11.——MENTION: Ike Stone, assistant manager of Tootle's since its reopening, has resigned. Mr. Stone's other business interests require his entire attention, and the staff and management of Tootle's is without him fully large enough to profitably conduct the business.

FULTON.—NEW GRAND OPERA HOUSE: (T. M. Bolton, manager): The Empire Theatre co. opened their week's engagement in The Wages of Sin to a crowded house 6.——ITEM: Good attractions are drawing larger houses this season than ever before.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Sadie Raymond co. Oct. 30-4 to light houses. Good performances.

CLINTON.—OPERA HOUSE (Collins and Piper, managers): The Nona, Jollity co. 2; fair house. Clinton Military Band concert 10; Sadie Raymond week, beginning 13.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Seligschorr, manager): Marie Heath's Turkish Bath co. delighted a full house 2. The Engineer 7. Bob Burdette, under the auspices of the local Lecture Bureau, 8.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Cleveland's Minstrels 2; fair house. Tom Young's-Melville Sisters' Dramatic co. opened for a week 6 at popular prices to a packed house. Fanny Rice 21.——ITEM: Charles P. Heygood, of this city, has resigned as U. S. Revenue Collector, and accepted the position of treasurer of the Belle Meade co. William Heywood and Mr. Morris are brothers-in-law.

SEDALIA.—PEERS GRAND OPERA HOUSE (G. L. Peers, manager): A Turkish Bath 2; full house. Is Marriage a Failure? 25; Westbrook Dramatic co. 26-28; Walker Whiteside 28.

MONTANA.

BUTTE.—MACAULEY'S OPERA HOUSE (John Maguire, manager): Katie Emmett in Killarney turned people away 2, and had big houses 3, 4. Katie Putnam plays a return engagement 8, 9. Charles Dickson in Incog 26-28.

GREAT FALLS.—OPERA HOUSE (J. A. Maguire, manager): Katie Putnam 3, 4; good business. Katie Emmett 9.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): The Nellie McHenry co. in A Night at the Circus gave an excellent performance to a well-pleased house 1. Fast Mail 7; Robin Hood Opera co. 13.——ITEM: Manager Lee, of the Paddock, returned from a World's Fair visit last week.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): Oliver and Kate Byron Oct. 30-31 presented The Dark Continent and The Plunger to light houses. Frohman's Girl I Left Behind Me did good business 2. Nellie McHenry 2; light house. The Stowaway 3. Frank Daniels in the new spectacular version of Little Puck 4; good house. The Nebraska State Band gave last night (Sunday) the first of a series of sacred concerts to a very good house. A great deal of difficulty was experienced in getting permission to open the house on Sunday, but the ordinance was finally passed over the veto of the Mayor, and these concerts will be given every Sunday evening.——THE FUSSE (L. M. Crawford, manager): Dr. Flint, the hypnotist, mesmerist, mind-reader, etc., has had fair business, and extended his engagement to a second week, beginning 6.

FREMONT.—LOVE OPERA HOUSE (E. L. Hartling, manager): Hoss and Hoss 6; fair-sized audience. Si Perkins 9; Barlow's Minstrels 13; Loder in Oh, What a Night! 14.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Frank Mayo presented A Matrimonial Deadlock to a small house 2. Palmer's 10; Hands Across the Sea 13.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Hands Across the Sea delighted a fair sized audience 8.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): True Irish Hearts 4; large audience. Robert Gaylor and his clever co. presented Sport McAllister 6. The large audience was delighted with the performance.

HOBOKEN.—ROSE THEATRE (W. S. Ross, manager): The Diamond Breaker drew fair houses 6-8. The Fire Patrol followed 10, 11 to light business although the play was well presented. Evidently the natives have not yet recovered from the political excitement sufficiently to calmly enjoy a drama.——GERMANIA THEATRE: This house is doing a good average business and an excellent class of vaudeville entertainments is given.

ORANGE.—MUSIC HALL: George P. Kingsley, manager): John Drew gave The Masked Ball to a good house 4. Guide Musin Concert co. 25.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager): The Fire Patrol 6; moderate house.

MORRISVILLE.—SCHUBERT HALL (D. N. Hosier, manager): The Labadie-Rossil co. presented Faust 3 to a small but enthusiastic audience. Francis Labadie impersonated Mephistopheles to good advantage. Outcasts of a Great City 10.

NORTH CAROLINA.

GOLDSBORO.—OPERA HOUSE: Mabel Paige co. booked here 1, failed to appear.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gotschalk, manager): The Corse Payton Comedy co. to fine business week ending 4.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Watt, manager): Katie Putnam in The Little Maverick Oct. 19; large and well-pleased audience. Corse Payton 24-28; good business. Sutton's U. T. C. 31; fair house. Rice, Wolford and Sheridan 2-4; good houses and the audience appeared to be satisfied with the performance. Charles Dickson in Addicted to the Bar 7 gave a high class performance to a packed house. Performance was highly satisfactory. Katie Emmett 10; Lillian Kennedy 11; Rhea 14; Schilling's Minstrels 15.

NEW YORK.

HARLEM.—Jane was given at the Harlem Opera House 6, with Jennie Yamamoto in the title role. Performance satisfactory. Lyceum Theatre co. 11-18.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): The Maples-n-Whitney Opera co. gave three performances of The Fencing Master 3, 4 to overflowing houses. The opera was finely given and the chorus was excellent. Laura Schirmer Mapleson received curtain calls after each act. Dr. Bill 6, 7; good houses; co. fair. The Barne Brothers in 8 Bells opened 9 to a packed house.——ALBANY THEATRE (C. H. Smith, manager): Agnes Wallace Villa in The World Against Her gave a pleasing performance to good houses 2-4. Mr. Potter of Texas, with good co., 6-8; crowded houses. The Hard of Fate 9-11.——GAIETY THEATRE (Thomas Barry, manager): Billy Pinmer's Athletic and Specialty co. opened a week's engagement to a crowded house 6. City Club 12-18.——ITEMS: Albany is to be favored during this month with a number of attractions headed by stars who hail from this city. Henshaw and Ten Broeck in The Nabobs 13. John Henshaw is a native of Albany, and has always been a favorite here.—C. M. Van Ituren, another Albanian, who claims to be a Moor, will make his annual appearance as Othello 14, supported by amateurs. Hilliard and Arthur in The Nominee 15, 16. There is considerable interest felt here in the appearance of Paul Arthur as a star in this, his native city.—Carrie Turner comes the latter part of the month in repertoire.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): James O'Neill finished a profitable three nights' engagement 4. Carrie Turner opened her season here 6 for three nights, and the charming actress made a most favorable impression as Suzanne in The Edge of Society. Attendance large. Fencing Master 10, 11; Hilliard and Arthur 12, 14; Dockstader's Minstrels 16; Wang 17, 18.——WIETING OPERA HOUSE (Wagner and Reis, managers): Chauncey Olcott 13, 14, Paul Kanvar 16-18.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): I. J. Dowling to fair business in Captain Herne, U. S. A. Bobby Gaylor and Romany Rye divide the next week.——ITEMS: Not a little of Carrie Turner's success is due to Belle Archer, her advance agent, who, newspaper men and managers tell me, is a bright business woman. —James O'Neill, Carrie Turner and Mary Shotwell have been elected honorary members of the new Melpomene Club.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): James O'Neill appeared in Fontenelle and Monte Cristo before large audiences 9-11. Dockstader's Minstrels 12.——COOK'S OPERA HOUSE (H. R. Jacobs, manager): The Operator, with the Newell Brothers leading, attracted large houses 6-11. The play was well staged, and, with a few possible exceptions, the co. was adequate. Faust 13-15; Bobby Gaylor 16-18; Corinne 20-25.——ACADEMY (H. R. Jacobs, manager): A Dark Secret was presented to fine business 6-11. The scenic effects were liberally applauded, and the work of the co. was satisfactory. The London Specialty co. 13-18.——MUSES THEATRE (W. S. Robinson, manager): Lottie Gibson headed a co. of vaudeville artists 6-11, superior to any that has yet appeared in this house, and business was exceedingly large throughout the week. In the curio hall Minerva, the strong woman, and the whirling Dervish entertained large numbers. Vaudeville 13-18.——GOSSIP: The Operator co. were more or less depressed in consequence of the sad death of Daniel J. Hart, who was killed in Chicago last week. Mr. Hart was exceedingly popular with his associates, who sincerely regret his death. Richard Travis assumed the role made vacant by the death of Mr. Hart.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Mapleson-Whitney Opera co sang The Fencing Master to a large and fashionable audience 7. Annie Ward Tiffany in Lady Blarney 10; Carrie Turner 13.——LEE'S POPULAR PRICED THEATRE (Frank W. Lee, manager): This house was formerly known as the Centre Street Opera House. It has been leased by Frank W. Lee, and will hereafter be known as Lee's Popular Priced Theatre. Nibbe's Burlesque co. in Nibs and Nobs appeared 6 to a packed house, and gave a good performance. Field and Hanson's Dramatic co. 13.——ITEMS: The executive staff of Lee's popular theatre will consist of Arthur H. Angus, treasurer; A. R. Zita, leader of orchestra, and A. D. Hart, head usher; Ed Winnie, advertising agent.—The attractions played thus far this season at the Van Curler Opera House have been of the highest order. Manager Benedict will handle no cheap cos., and the theatregoing public should bear this in mind and give him the patronage he deserves.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Latoska Opera co. 2; poor performance to a top-heavy house. Fred. Solomon Opera co. in Erminie 7; good business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Bottom of the Sea 2; capacity of the house. Annie Ward Tiffany as Lady Blarney pleased a very large audience 7.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Byrne Brothers presented their nautical comedy, 8 Bells, 2 before a packed house. Marie Jansen, who made her first appearance before a Utica audience 3 in Delmonico's at Six, was greeted by a very large and representative audience, who were delighted with the performance. The Mapleson-Whitney Opera co. sang The Fencing Master 8 before a very large and delighted audience. Dockstader's Minstrels 20; The Pay Train 23; H. E. Dixey 25.

WATKINS.—LOVE'S OPERA HOUSE (Leon Mumford, manager): Latoska's Spectacular Opera co. entertained a large male audience 6. This co. is headed by May Davenport, under the alias of Latoska, who toured this territory two seasons ago with a co. of her own, securing dates by claiming to be a sister of Fanny Davenport.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Shing Ching Opera co. 2; business light. James O'Neill in Monte Cristo 6.

JAMESTOWN.—ALLEY'S OPERA HOUSE (A. E. Allen, manager): Gorton's Minstrels Oct. 31; good business. The Dazzler 2; very fair business. W. Fred. Aymar's U. T. C. 4; fine business. The matinee was the largest this season. The Deshon Opera co. 6-11 at popular prices. Later On 13; Black Crook 14; Lilly Clay 15; Faust 18.

PLATTSBURG.—THEATRE (W. A. Browne, manager): Shing Ching, at advanced prices, 4; good house. Pauline Hall in The Honeymooners 17.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Faust 8; Field and Hanson's Drawing Cards co. 9; Wang 10.——ITEM: The B. P. O. E. have secured the Manola Mason co. for their benefit 6. Friend Fritz will be given.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Lewis Morrison's Faust to good business 1. Professor Heber 4; small business. Annie Ward Tiffany 6; good business.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Bottom of the Sea 1; good performance to fair business. Faust 6; crowded house. Solomon Opera co. 9.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Robert Gaylor in Sport McAllister, under the management of William A. Brady, 9.

GOUVERNEUR.—OPERA HOUSE (Charles S. Hubbard, manager): The Bottom of the Sea, with Jack Dempsey, drew a packed house 3. Wang 15.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Cosgrove and Grant's Comedians presented The Dazzler 1, to a crowded house. Field and Hanson's Drawing Cards 8, followed by Morrison's Faust co. 10.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Meistbuer Family had a good sized audience 4.——ITEMS: The members of the Forty-seventh Separate co. have worked with a vim for the success of their benefit, which occurs 17, when Wang will be produced, and the result is bound to be gratifying.—Bertha Johnson, a member of the Bauer Opera co., arrived home 3, called here by a telegram to attend the funeral of her niece, Helen Alley.

TICONDEROGA.—WEED'S OPERA HOUSE (F. Weed and Bros., managers): Mr. Potter of Texas 2; good performance to fair business.——IVES' OPERA HOUSE (F. Ives, manager): Dan McCarthy in The Rambler from Clare 3; excellent performance to good business.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Fast Mail Oct. 28; good house; satisfactory performance. Clara Coleman in Nora Machree 27; fair house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): John Drew in The Masked Ball 3 delighted a good-sized audience. Gus Williams presented April Fool 4, pleasing a fair-sized audience. Frank Mayo in Cousin John 7; business light; performance very fair.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The King Pin co. 6, 7; fair business.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Sousa's Band 2; good business. Fred. Solomon's Opera co. 6; fair house. Lewis Morrison in Faust 11.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Sweeney, Alvido, Gorman and Goetze's Minstrels 2-4; King Pin co. 5; Later On 6; all to poor business.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): James O'Neill 7 presented Monte Cristo to a large audience.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Maude Hilman co. finished the week ending 4 to fine business and general satisfaction. Professor Reynolds, mesmerist, 13-18.——ITEM: During their engagement the Maude Hilman co. presented a new play by E. J. Schwartz, of the Philadelphia *Evening Telegram*, written especially for Maude Hilman, and called Miss Minnette.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The Mordbeny Opera co. presented Princess of Trebizonde 2 to light business. A co. styling themselves the Latoska Spectacular Opera and Farce-comedy co. appeared 4, giving a disgusting performance to a small audience of men. The Appleton Concert co. drew a very large and fashionable audience 8. Fisk Jubilee Singers 9; Stetson's U. T. C. 13; Paul Kanvar 15.——SOUHAL CHAPEL HALL: Walter Pelham entertained a fine audience 4.

ITHACA.—THE LYCEUM (H. M. Gutstadt, manager): Lewis Morrison's Faust 7; Mapleson-Whitney Opera co. in The Fencing Master 9; both to packed houses. Dockstader's Minstrels 14; A. V. Pearson's Police Patrol 16.——OPERA HOUSE (Gil. Wiggins, manager): Minnie Lester 6-11; fair business. Stetson's U. T. C. 14.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Agnes Wallace Villa in The World Against Her gave a splendid presentation of that popular play 7 to a good house.——NEW GRAND OPERA HOUSE (J. E. Smith and Co., managers): The Marie Sanger co. gave a very satisfactory performance to a small audience 3. They deserved better business. Mitchell and Buckham's Fortune's Folly co. gave an inferior performance to empty seats 6.

OHIO.

DELAWARE.—CITY OPERA HOUSE (Abner Grimes, manager): Paradise Flats 4; light house. Captain's Victory co., home talent, 5. T. B. Alexander Repertoire co. opened 7 to a packed house and gave satisfaction. Elmer Vance's Limited Mail 22.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Gilbert Opera co. 1; fair house; co. first class. Si Plunkard 2; big house; audience well pleased. A Social Session 11.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Side-Tracked 4; good business. Zeb 8; Just Landed 14; Little Trixie 16; Limited Mail 20.——TURNER OPERA HOUSE (C. R. King, manager): Wicklow Postman 10; Irish Statesman 17.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): G. G. G. Comedy co. week ending 4; fairly good attendance nightly and S. R. O. Saturday.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Rice and Barton's co. in Razzle-Dazzle 2; fair house. Powell, the magician, booked for 4, failed to materialize.——ITEMS: The Whitney Brothers, of Rice and Barton's co., were entertained by friends while in our city.—The Elks will present Pinafore on Thanksgiving. Proceeds for charity.—It seems that some of the sealed bids for the Opera House were opened before reaching the building committee. Therefore, they were instructed to readvertise the house. Manager Cool, of Canton, was the highest bidder.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Paradise Flats 2; small house. Lilly Clay 6; large audience. Gilbert Opera co. 14 Ole Olson 30.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Jane Oct. 31; business good. Fanny Rice in A Jolly Surprise played a benefit for the Elks 2; business fair. A Brass Monkey 7; Elmer E. Vance's new play, Patent Applied For 13.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Gibney, Gordon and Gibney Comedy co. 6-11; opening business good.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Bartholomew's Equine Paradox Oct. 30-11; audiences large and delighted. M. B. Leavitt's Spider and Fly 4; good house. Uncle Hiram 8; London Gaiety Girls 11.——THE MIRROR is on sale at Ben Wood's and F. Dudrit's; large advance sale for the Christmas number.

CANTON.—THE GRAND (L. B. Cool, manager): The Baldwin-Melville Comedy co. 2 for four nights and Saturday matinee; business good.——ITEM: J. H. Taylor, publisher of the Opera House programme, has been appointed treasurer and resident manager of the Grand. Manager Cool will divide his time between the Canton and McKeesport houses.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Shu to a fair house 1.

BRYAN.—JONES' OPERA HOUSE (Aaron Jones, manager): Andrews Opera co. 2; good house. Just Landed 7.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): A. V. Pearson's co. in She 2; large and well-pleased audience. Andrews' Opera co. in Dorothy for the benefit of K. of P 8.

MT. VERNON.—WOODWARD OPERA HOUSE (R. Green, manager): Carrie Louis Dramatic co. to a poor week's business Oct. 30-5.

NEW CARLISLE.—GEM OPERA HOUSE (W. A. Higgins, manager): Donald Downie, "Picturesque Japan" and "A Tour of the World's Fair" to fair business 7.——OPERA HOUSE: Dark.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Gilbert Comic Opera co. in The Black Hussar Oct. 31; small audience; receipts, $35. A Social Session 10; Only a Farmer's Daughter 24.

UPPER SANDUSKY.—OPERA HOUSE (Gibson and Cunningham, managers): Eugene O'Rourke in Wicklow Postman Oct. 30; fair house; good performance. Little Nugget 7; Only a Farmer's Daughter 11; Gray's Comedy co. 13; Gilbert Opera co. 20; Vance's Limited Mail 21; Fremont's 1777, 24.——ITEM: Now that the World's Fair is over, cos. booked for this city can expect good business. The managers are making Upper Sandusky one of the best show towns in this part of Ohio. Nothing but first-class attractions are booked, and all that have been here have given satisfaction and were liberally patronized.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): The New York Theatre co. closed the week to poor business. Powell, the magician, gave a very clever performance to a good house 8.

TOLEDO.—PEOPLE'S THEATRE (Brady and Gerhood, managers): Gus Hill's World of Novelties to good business week ending 11. Ole Olson 13-18.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Donnelly and Girard's Rainmakers closed an immense week 4. Fanny Rice 6-8 pleased large audiences.——HEINRITZ THEATRE (Dickson and Talbott, managers): Archie Boyd in The Country Squire Oct. 30, 31; excellent business. Performance good. Wicklow Postman 2-4; light houses. Crust of society 26-28; Felix Morris 29-25; Stuart Robson 27; Effie Elisler 28, 29.——PARK THEATRE (Dickson and Talbott, managers): John S. Murphy 6-8; big business. James Reilly 9, 10; South Before the War 13-15; Chip o' the Old Block 16-18.

LIMA.—TALBOT OPERA HOUSE (C. F. Moore and J. W. Lutz, managers): Von Yonson Oct. 30; fair but well-pleased audience. She 31; poor house. The Wicklow Postman 1; fair house; audience satisfied. Side-Tracked 6; good house and pleased audience. Ezra Kendall in The Substitute 14.——ITEM: Walter Baldwin was entertained by the management evening of 4.

TIFFIN.—NOLLE'S OPERA HOUSE (E. B. Hubbard, manager): The Andrews Opera co. presented Dorothy 7 to a large and fashionable audience. Eugene O'Rourke in The Wicklow Postman 9.

PIQUA.—MUSIC HALL (J. C. Thirtield, manager): Harry Hardy's Zeb drew the largest house of the season 1. Mr. Hardy is a Piqua boy, and he was enthusiastically welcomed.

OREGON.

PORTLAND.—MARQUAM GRAND 48. H. Friedlander, manager): Local amateurs 2.——COMLEY'S NEW THEATRE (John F. Cordray, manager): The Calhoun Opera co.'s four weeks' engagement closed 4. Business was good all week; in fact, has been so during the opera co.'s run.——THE ALHAMBRA (John Cort, manager): Specialty programme and good business 30-5. John T. Baker's Big 400 beauty, a burlesque, and the Durands in a comic pantomime, entitled The Village Bell, were well received.

PENNSYLVANIA.

ERIE.—PARK OPERA HOUSE (Warner and Reis, managers): Niobe 2; large and well-pleased audience. Field and Hanson's Drawing Cards 6; fair attendance.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Black Patti 3; small but appreciative audience. Later On 4; good performance; big house. Stephens and Gray 6; top-heavy house. County Fair 9; Diamond Breaker 11; Peck's Bad Boy 13; Kellar 18.

MCKEESPORT.—WHITE'S OPERA HOUSE (P. D. Hunter, manager): Side-Tracked pleased a good house 6.——ALTMEYER'S THEATRE (George Altmeyer, manager): Neil Burgess' County Fair made its first appearance 4 and gave satisfaction. Niobe to good business 7.——ITEM: The Society Tramp co. disbanded here and some of the members are remaining in this city for the present.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): The Power of the Press to a large and pleased audience 4.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): A good performance of The Black Crook was given 3, 4 to crowded houses. Edwin Stevens and a good co. gave Wang to a large and fashionable audience 6. Chauncey Olcott gave a pleasing performance of Mavourneen to a large house 7. Mr. Olcott received several encores for each song and a curtain call.——GRAND OPERA HOUSE (George M. Miller, manager): The New York London Theatre Specialty co. gave a very good performance 3. Cook's Dramatic co. gave Our Candidate, East Lynne, and Wild Cat 6-8 to good houses.

WAYNESBURG.—OPERA HOUSE (Cooke and Murwell, managers): Fitz and Webster in A Breezy Time 6; first-class performance; big house.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Grey and Stephens in Signal Lights 3; unfavorable weather; poor house; matinee and evening Saturday. Black Crook 8; The Diamond Breaker 9. The White Squadron will play a return engagement for the benefit of Company C Sixth Regiment, N. P. G., Thanksgiving Day.

WEST CHESTER.—OPERA HOUSE (C. H. Painter, manager): Signal Lights 2; good house. Fairies Well 4; small house. Aunt Sally 9; good house. Lights o' London 9.

EASTON.—ABLE OPERA HOUSE (W. K. Detwiller, manager): The Power of Woman 2; small house. Last Paradise 4; fair business. The Kid 15; Streets of New York 18; Kitty Rhoades 20-25.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Will G. Kohler, managers): Kittie Rhoades co. Oct. 30-4 to packed houses. The County Fair made its first appearance here 6 to the capacity of the house and gave satisfaction.——ITEM: I. H. Snyder and wife (Josie Norman) left the Kittie Rhoades co. here 2.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little, manager): Reeves and Palmer's Cosmopolitan co. opened 6 to a crowded house; good performance. German Military Band from the German village, World's Columbian Exposition 13-16.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): County Fair 7; crowded house; audience well pleased.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Power of Woman. Madame and Augustin Neuville Oct. 31; small house. My Aunt Sally 6; large house. Kellar 27; Peter Jackson 28 Louise Hamilton 27-2.

CORRY.—WEEK'S THEATRE (L. A. White, manager): The Little Tycoon 7; packed house at advanced prices.

LATROBE.—SHOWALTER'S OPERA HOUSE (Will Showalter, Jr., manager): The Old Soldier 14; Social Session 22; Nobody's Claim 24; Cluster of Diamonds 28.

GREENSBURG.—LOWSON OPERA HOUSE (R. G. Curren, manager): The Burglar 2, large house; audience well pleased.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): The Burglar Oct. 31; light house. Owing to a bad and disagreeable night, A Breezy Time 4 drew a fair but well-pleased audience.

SUNBURY.—LYONS OPERA HOUSE (William C. Lyons, manager): Londin's Original Fisk Jubilee Singers 12; small audience; performance satisfactory. Reno and Ford's Commedians supporting Arthur Sidman in Squire Haskins 4, fair-sized audience; performance satisfactory.

WASHINGTON.—OPERA HOUSE (John P. Hare, manager): M. B. Leavitt's Spider and Fly 13; crowded house.

ROCHESTER.—OPERA HOUSE (Miller and Ecoff, managers): Rice and Barton's Razzle Dazzle 3; fair house. Little Tycoon 11; Gorton's Minstrels 14.

TITUSVILLE.—OPERA HOUSE (O. E. Gleason, manager): Niobe 1; Gorton's Minstrels 2; small business, although the cos. were first-class in every respect.

HONESDALE.—OPERA HOUSE (William J. Silverstone, manager): The Louise Hamilton co. closed a week to light business; performances excellent.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Peck's Bad Boy 4; fair-sized audiences matinee and evening. Frank Jones and a good supporting co. gave satisfaction to a large audience in Our Country Cousin 7.——ITEM: THE MIRROR is on sale here at the Union News Agency Co.'s at the Union Depot.

ALLENTOWN.—ACADEMY OF MUSIC (R. M. Whiteseil, manager): Power of Woman drew fair business 1; excellent performance. The Power of the Press 2; good-sized and well-pleased audience. Mavourneen was very acceptably presented by Chauncey Olcott and a good co. 6.

WILKESBARRE.—GRAND OPERA HOUSE (R. H. Burgunder, manager): Hanion's Fantasma 1, 2; large business. Madame and Augustin Neuville supported by a strong cast in their latest success, Power of Woman, 3, 4; small but enthusiastic audience; scenic effects very realistic. Sweeney, Alvido and Goetze's Minstrels 6; light business; some of the specialties in the olio are very clever.——WAGER'S MUSIC HALL (Daniel L. Hart, manager): Two Johns 2-4 pleased large-sized houses. Harry Crandall's A Busy Day opened a three nights' engagement 6 to good business.——ITEMS: The Grand will hereafter give the regular Saturday matinee.—Madame and Augustin Neuville were entertained while in town by Mr. and Mrs. William C. Wilis.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Abbott and Tillotson's co in Nobs, with Margaret Fealey in the title role, to large house. Guide Musin Concert co. pleased a good-sized audience 4. Gorton's Minstrels 7; fair business.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Maybel Winner Burlesque co. booked for 6, failed to materialize.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): The Power of the Press 6, 7; good business. Wang 9; Mavourneen 11; Fantasma 13, 14.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The County Fair a filled the house. Gorton's Minstrels 4; fair house. Guide Musin Concert co. 6; fair business. The Dazzler drew a good house 7.

SHAMOKIN CITY.—OPERA HOUSE (J. J. Quirk, manager): The Fairies' Well 2; small house. My Aunt Sally failed to please a small audience 3. The co. came short of players. The Sporting Craze, fair performance (barring William Courtwright's vulgarity) to a half-filled house 6. Enemies for Life 7;

small house.——ITEM: Business has fallen off wonderfully since so many inferior cos. had dates here.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Little Tycoon to a large and well-pleased audience 3. Rice and Barton's Comedians to good business 4. A Crazy Patch 25; She 27; Limited Mail 29.——ITEMS: All our mills and factories having started up, business in consequence is better. I am glad to notice that the local press is censuring Manager Allen for his very disorderly gallery. A 35 and 25 cent seat seems to include the privilege of insulting both audience and performers, and it is done at nearly every performance without any interference from the police.—THE MIRROR is on sale by O. K. Alcorn, South side of Park.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burcunder, manager): The Black Crook 1, 2; large business. Sweeney, Alvido and Goetze's Minstrels 4; light house; deserving better. Wang 7; large and well-pleased audience. Virginia Earl and Edwin Stevens were very fine.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): George Thomson in Fairies' Well 2; poor business. Madame Neuville in Power of Woman to a $200 house 6. The piece gave satisfaction and a return date has been arranged. Nobody's Claim 13; Sporting Craze 16; Sweeney, Alvido and Goetze's Minstrels 17; Dazzler 24. Stetson's U. T. C. 28.——ITEM: Charles F. Allen, manager of Allen's Opera House, was elected County Commissioner. He received the largest vote of any candidate on the Republican ticket.—THE MIRROR's correspondent, George A. Jacobs, intends to take the management of Allen's Opera House after Jan. 1, '96, when Mr. Allen takes his office for three years at Pottsville.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Old Homestead Minstrels 4; S. R. O. Louise Hamilton 6-11; George A. Hill 13-18; C. D. Henry 27 2.——ITEM: Cos. here now are playing to big houses.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Irishman's Luck co. gave a poor performance to a small house 1. The Rhondda Glee Society, of Wales, winners of the $1,000 prize at the World's Fair, gave a musical treat to S. R. O. 6.——ITEM: Daniel Brogan, stenographer for Forepaugh's Show, was in town last week.—John Whiteman, stage manager at the Opera House, visited the play-houses of Philadelphia last week. Manager Gould is erecting a handsome residence on the Avenue.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Elks benefit, with Hallen and Hart as the attraction, was given to the largest number of people in the history of the house, and pecuniarily it stands fourth on the list of the record-breakers. Walter Sandford's scenic melodrama, A Flag of Truce, was given to good business 5, 7. Peter Jackson in U. T. C. 9. We are looking forward to the Boston Grand Opera House co. in Rosedale 15. Local athletics 16.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Redden co. in Hidden Hand Oct. 30; fair business. Wilfred Clarke in The Heir-at-Law 2; fair business; excellent performance. Editha's Burglar 14.

CAMDEN.—OPERA HOUSE (J. L. Brasington, manager): Wilfred Clarke in Tit for Tat 2; good business. Mr. Clarke and his co. will play three nights next week in Columbia, during the State Fair.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Wilfred Clarke in She Stoops to Conquer to a fair house 6. The Heir-at-Law 7; good-sized audience.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Thomas Q. Seabrooke's Comic Opera co. in The Isle of Champagne 2, 3 and matinee to very large and pleased audiences at each performance. The gross receipts for the three performances were $3,670.75. James T. Powers in Walker, London, to good houses 7, 8. The Masked Ball next.——GRAND OPERA HOUSE (R. S. Douglass, manager): John T. Kelly in his new Irish eccentricity, McFee of Dublin to good-sized audiences 6-8. Patti Rosa next.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Devil's Auction 2-4 to good houses. Patti Rosa opened 6 to 8 large and well pleased audience in Miss Dixie. John T. Kelly 9-11 in McFee of Dublin, Black Crook 13-15, The Dazzler 16-18.——THE GRAND (Currey and Boyle managers): Thomas Q. Seabrooke in The Isle of Champagne packed the house in every part, and many people were turned away 1. Carroll Johnson in The Irish Statesman 2-4 to light houses. James T. Powers in Walker, London, 9. Kidnapped next.——THE BIJOU (J. H. Mittler, manager): W. A. Edwards' co. Oct. 30-Nov. 2 to fair houses. Mattie Vickers opened week of 6 to a full house in The Circus Rider. Sadie Hasson in A Kentucky Girl 13-18.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Pulse of New York Oct. 30; good house and well pleased audience. Patti Rosa 6.

GALLATIN.—TOMKINS OPERA HOUSE: Frank Davidson in Farmer Hopkins to a light house 6; performance satisfactory.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Carroll Johnson in The Irish Statesman to a large and well pleased audience 1. The Prodigal Father 2 gave a fair performance to a light house. The Manola Mason co. in Friend Fritz 4 and matinee gave two excellent performances to full houses. Robert Graham's After the Ball packed the house 6 and gave a satisfactory performance. Jane 10.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Carroll Johnson presented The Irish Statesman to a poor house Oct. 31. Manola Mason co. in Friend Fritz 3 to fair business. Sam T. Jack's Creoles 4 to a good house. Mozart Symphony Club, under the auspices of the Y. M. C. A. 6; crowded house. R. E. Graham 7, Jane 9, Julius Cæsar, by the Thespian club, 10.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): John T. Kelly presented McFee of Dublin Oct. 30, good houses. James B. Mackie in Grimes' Cellar Door, matinee and night 2; full house.

HARLIN.—KING'S OPERA HOUSE (G. A. King, manager): Georgia Minstrels Oct. 30; good business. The Jennie Holman co. 31-4 in The Inside Track, Lord Belmont's Bride, Daughter of the Regiment, East Lynne, and Killarney; performance good; business satisfactory.——ITEM: At the close of Jennie Holman's engagement, Manager King tendered the company a banquet tables arranged on the stage, which proved an enjoyable affair.

HOUSTON.—SWEENY AND COONEY'S OPERA HOUSE (Berry Greenwall, manager): Spider and Fly 1, 2; very good co. and satisfactory business.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Hilton Nobles in The Phœnix 2; large and fashionable audience. Dolly Nobles is with the company again. Spider and Fly 3, 4, 5; large business; good performance. The comedian of the company, Robert E. Bell, deserves more than a passing notice for his clever work. James B. Mackie 6, 8; The Dazzler 10, 11, Alabama 12, 13. Bells of Shamgnai 15.——ITEM: Robert E. Bell, of Spider and Fly co. is an old San Antonio boy and used to "railroad it" out of this city. His brother still lives here. Matt Berry and Ernest Rischet, he old manager of the Grand, had an unpleasant encounter in front of the Grand. Some old feud was the cause.—James B. Mackie and Spider and Fly had same dates, but Manager Walker arranged things satisfactorily, giving Mackie the Jockey Club dates of this week. Mackie and his co. are in consequence lying off here for two days.—Nellie Free was taken ill during the first performance of Spider and Fly, and could not appear for the rest of the engagement.

Mrs. George Walker and Mr. Rigsby returned from the Chicago Fair last week.

TAYLOR.—OPERA HOUSE (B. A. Booth, manager): Hilton Nobles in The Phœnix to the best business of this season Oct. 30. James B. Mackie in Grimes' Cellar Door 4.

PARIS.—OPERA HOUSE (Neville and Herr, managers): Huntley-Farley Comedy co. opened a week's engagement Oct. 30 to good business.——ITEMS: Mrs. J. H. Huntley was very ill during the engagement, and is still in a precarious condition. Mr. Huntley will remain here with her until she recovers.

ABILENE.—B. AND W. OPERA HOUSE (W. F. Batjer, manager): The advance sale for Jennie Holman's co. week beginning 6 is large.

NAVASOTA.—OPERA HOUSE: The Leslie Davis Comedy co. week ending 4 to poor business. J. P. Curran was good as Damon. Milton Nobles 6; Ruby Lafayette 12.

JEFFERSON.—CHASE'S OPERA HOUSE (A. Chase, manager): Alba Heywood, supported by a first-class co., presented Edgewood Folks to a good house on 1.

DALLAS.—OPERA HOUSE (George Abzy, manager): James T. Kelly in McFee of Dublin 1, 2; well-pleased audiences. Spider and Fly 5; The Dazzler 11. A Straight Tip co. cancelled their date for 2.

EL PASO.—MYAR'S OPERA HOUSE (J. J. Stewart, manager): Dark week ending 3.——ITEMS: Manager Stewart returned from the East a few days ago and does not report favorably regarding the coming season.—Every attraction booked for November has canceled dates, giving as the reason hard times in general and poor business in the Southwest.—M. Coquelin and Jane Hading, with their French co., are expected to pass through here en route to New Orleans from San Francisco. Our manager will endeavor to have them stay one night if possible. A crowded house will greet them.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): James B. Mackie presented Grimes' Cellar Door 2 to a topheavy house.——ITEMS: James B. Mackie received a telegram from George H. Murray, manager of The Straight Tip co., which stranded in Memphis last week, wanting him to take their time at the St. Charles Theatre, New Orleans, but Mr. Mackie declined, as his season is all filled. He will produce a new play, The Side Show, next season.—Frank G. Sparks joined Grimes' Cellar Door 18 as treasurer.—A number of superintendents and managers of rapid transit railways in Texas, who run Summer theatres on their lines, were in session at the Pacific Hotel 2 for the purpose of taking concerted action in the matter of getting an amusement circuit organized next season.—Nellie and Allen Christ (sisters), Waco girls, joined the Curran Comedy co. 1 to play leading roles, and are meeting with great success. Their stage names are Aileen Montjoy and Nellie Forest.

TEXARKANA.—KING'S OPERA HOUSE (Harry Ehrman, manager): The Pulse of New York to a small audience 3. The soubrette, Carrie Sweeney, was well received.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Alba Heywood in Edgewood Folks to fair business Oct. 31. The Pulse of New York, matinee and night, to a fair top business 4.

AUSTIN.—HILLETT'S OPERA HOUSE (Ernest Rische, manager): Milton Nobles in a revised production of The Phœnix Oct. 31 to a fair-sized audience. House dark the rest of the week. Spider and Fly 6; The Dazzler 8; Alabama 14.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Rosina Vokes' Comedy co. 1, 2; small audiences. Pinero Paget acceptably filled Miss Vokes' roles.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Golden Wedding 2; good house. Pauline Hall in The Honeymooners 18.

BURLINGTON.—HOWARD OPERA HOUSE (W. H. Walker, manager): Dan McCarthy in The Rambler from Clare 6; large business.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): Manager Tiffany treated his patrons 4 with a capital performance of Dr. Bill.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Col. J. McNeal, manager): The Fay Templeton Opera co. to good business 2. Miss Templeton is a prime favorite in this city, where most of her childhood days were spent, and whenever she comes here she is sure to be greeted by full houses. James Young 7, 8.

PETERSBURG.—ACADEMY OF MUSIC: Mendelssohn Concert club of Boston, under the auspices of the Y. M. C. A., 7; good business. Pawnee Bill drew two large audiences 2.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): Herrmann 2; fine business. Marie Greenwood Opera co. in Boccaccio 9, and Denisette 7; average houses only.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, mgr.): (James Young, Jr., in Hamlet 6 deserved a larger house.——ITEM: J. J. Spencer, stage manager, died on Saturday, 4, of consumption. The funeral was conducted with military rites by Battery D.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Janon-Mason co. in Friend Fritz 2; big business. Hamlet and Richard III 3, 4; fair business. Marie Greenwood Opera co. 15, 16 for the Elks benefit.

FREDERICKSBURG.—OPERA HOUSE (Joseph Hable, manager): Home talent, under the direction of W. Hawkes, presented Uncle Sam 3 to a large audience.——ITEM: Owing to repairs at the gas works, the Opera House will be dark for some weeks.

WASHINGTON.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): Katie Emmett in Killarney Oct. 30, 31. On account of disagreeable weather the house was small; the play, however, was presented admirably.

SEATTLE.—THEATRE (J. W. Hanna, manager): Skipped by the Light of the Moon 1; good business. Laughing Girl 6, 7.——CORDRAY'S THEATRE (J. F. Cordray, manager): A Volunteer 30-2; fair house.

TACOMA.—THEATRE (John W. Hanna, manager): Katie Emmett in Killarney 26 to good business. The Laughing Girl 30, 31; fair business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieser, manager): Spider and Fly 2; good business. McFee of Dublin 1; Jane 2-4.——GRAND OPERA HOUSE (Charles Semler, manager): Hi Henry's Minstrels 1; fair business. Two Old Cronies 2-4; medium business. Pat Rooney 6-8, return engagement, big business; Zeb 11-15; Gray and Stevens 18.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): A Social Session 2; fair business. Lillian Lewis 3; good, well-pleased house. Miss Lewis for the second time played La Tosca. Good Boy, Sweetheart). When properly costumed, staged and mounted, it should prove a money winner. Spider and Fly 7; Bartholomew's House Show 9-11; Mason-Jacobs Grand Concert 14; Marie Greenwood 16.

WISCONSIN.

CHIPPEWA FALLS.—GRAND OPERA HOUSE (W. B. Stoddard, manager): Lillian Kennedy 2; slight business. Jane booked for 26 has been canceled.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Modjeska in The Merchant of Venice 1; large and fashionable audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Modjeska Oct. 3 in Mary Stuart failed to draw a full house, probably on account of the advance in prices over those usually charged for first-class cos. at this house. The performance was fine, and the support excellent.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Modjeska, supported by Otis Skinner and an excellent co., Oct. 30; fair audience. John Griffith in Faust 7.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Thomas W. Keene presented Richelieu Oct. 31 to good business. Lillian Kennedy in She Couldn't Marry Three captivated the audience. Modjeska, supported by Otis Skinner, in Merchant of Venice 8.

MADISON.—FULLER OPERA HOUSE (E. H. Fuller, manager): Modjeska in Merchant of Venice and As You Like It 1, 2; fashionable audiences, fairly good business. Aristocracy 9.

LA CROSSE.—THEATRE (J. T. Condon, manager): Charles A. Gardner in his new play, The Prize Winner, drew a fair house Oct. 31. Thomas W. Keene 1-2 rested Othello 3 to the largest house of the season at advanced prices. Every one well pleased. Modjeska 7; J. K. Emmett 10.

WATERLOO.—OPERA HOUSE (E. E. Leschinger, manager): Village Circus co. 7; fair house.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Darkest Russia 6-11; very good business. The Marie Tavary Opera co. 13-18.——TORONTO OPERA HOUSE (J. S. Morris, manager): The Kimball Opera co., headed by Corlane, opened 6, presenting Hendrik Hudson. The piece is well staged, and the costumes very brilliant. Big business. The Operator 13-18.——ACADEMY OF MUSIC (O. B. Sheppard, manager): A Cracker Jack; fine business. The Dark Secret 13-18.

BRANTFORD.—The Stratford Opera House, which has been closed for some months undergoing repairs and alterations, also an additional fire escape has been added, will open again on Monday evening with the Harry Lindley co.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Chip o' the Old Block proved a laughable absurdity, and pleased a large audience 6.

ST. THOMAS.—OPERA HOUSE (George T. Clark, manager): Mr. and Mrs. R. Wayne in repertoire week of 4th. 30-4 to very good business the first half and crowded houses on Friday and Saturday evenings. The Lady of Lyons, among the repertoire, was well presented. John Ainsley and Annie Kingsley did good work in the support.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): La Tosca Opera co., 5; good business. Arabian Extravaganza co. in Hermine 4. Daniels' co. of comedians 6-11; packed houses. Newton Beers 13; Ole Olson 18.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): San Francisco, Cal., Nov. 6-18, Denver, Col., 27 Dec. 2.

A TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): New York city Sept. 18—indefinite.

ALABAMA (John W. Hamilton, mgr.): Austin, Tex., Nov. 14, Brenham 15, Houston 16, Galveston 17, 18, Fort Worth 20, Weatherford 21, Dallas 22, 23, Gainesville 24, Sherman 25, Denison 27, Texarkana, Ark., 28, Camden 29, Pine Bluff 30, Hot Springs Dec. 1, Little Rock 2.

ADA GRAY: Pittsburg, Pa., Nov 13-18

A PRINCESS: Wheeling, W. Va., Nov. 14, 15.

ARISTOCRACY (Frohman and Haymar, mgrs.): Baltimore, Md., Nov 13-18.

A STRANGER (Arthur Deming, mgr.): Westfield, Mass., Nov. 14, Chatham 15, Piedmont 16, Cossackie, N. Y., 17, Saugerties, 18, Rondout 20.

A BREEZY TIME (Fitz and Webster): Portsmouth, O., Nov 14, Maysville, Ky., 15, Paris 16, Lexington 17, New Albany, O., 18.

ANTONY THE TRUMPETER: Plymouth, Mass., Nov. 14, New Bedford 15, Fall River 16, South Framingham 17, Milford 18.

A BRASS MONKEY: Chicago, Ill., Nov. 13-Dec. 2.

ACROSS THE POTOMAC (Augustus Piton, mgr.): Brooklyn, E. D., Nov. 11-18.

ALVIN JOSLIN (Charles L. Davis): Tacoma, Wash., Nov. 14, Port Townsend 15, Victoria, B. C., 16, Nanaimo 17, Vancouver 18.

A CRACKER JACK (George W. Nicolai, mgr.): Albany, N. Y., Nov. 16-18.

A. M. PALMER STOCK: St. Louis, Mo., Nov. 13-18, Columbus, O., 20-22, Louisville, Ky., 23-25, New Orleans, La., 27 Dec. 2

ALEXANDER SALVINI (W. W. Willaison, mgr.): Philadelphia, Pa., Nov. 13-16, New York city 27—indefinite.

ALCAZAR STOCK: San Francisco, Oct. 17—indefinite.

A RAILROAD TICKET (W. W. Freeman, mgr.): St. Louis, Mo., Nov. 13-18, Chicago, Ill., 20-25.

PRAYING THE WORLD: Tacoma, Wash., Nov. 14, Portland, Ore., 15, Victoria, B. C., 16, Port Townsend, Wash., 17, San Francisco, Cal., 20-25.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Burlington, Ia., Nov. 14, Keokuk 15, Davenport 16, Galesburg, Ill., 17, Aurora 18, Chicago 20-Dec. 2.

BOSTON GRAND OPERA HOUSE STOCK (A. H. Dexter, mgr.): Newport, R. I., Nov. 14, New Bedford, Mass., 15, Taunton 16, Boston 20-Dec. 2.

BALLWIN-MELVILLE: Muskegon, Mich., Nov. 13-18.

BLUE GRASS (Branch O'Brien, mgr. P. Brooklyn, N. Y., Nov. 13-18.

BOTTOM OF THE SEA (W. A. Brady, mgr.): New York city Nov. 13-18.

BESSIE BONEHILL: New York city Nov. 14-Dec. 9.

BURR AND BENNETT COMEDY: Bristol, Conn., Nov. 13-18, Torrington 20-25.

BY WITS OUTWITTED (Hennessy Leroyle, prop.): Fairmount, Minn., Nov. 14, 15, Wortington 17, Luverne 18, Pipestone 20, Madison, S. D., 21 Sioux Falls 22.

CHARLES DICKSON: Missoula, Mont., Nov. 14, Anaconda 15, Butte 16-18, Spokane, Wash., 20, 21, Ellensburg 22, Tacoma 23, Victoria, B. C., 24, 25, Vancouver 27, 28, Seattle, Wash., 30-Dec. 2.

CLARA MORRIS: Cedar Rapids, Ia., Nov. 15, Des Moines 16.

COOK DRAMATIC (Robert Cook, mgr.): Lebanon, Pa., Nov. 13-18, Phœnixville 20-22, Mauch Chunk 23-25, Carbondale 27 Dec. 2.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CARROLL JOHNSON: Findlay, O., Nov. 18.

CRUST OF SOCIETY: Dayton, O., Nov. 14, 15, Columbus 16-18, St. Paul, Minn., 20-22, Minneapolis 23-25.

CLARE AND CHATTERTON'S PLAYERS: Perry, Ia., Nov. 14-18.

COQUELIN-HADING: Abbey, Schoeffel and Gran, mgrs.): San Francisco, Cal., Nov. 13-18

CHIP O' THE OLD BLOCK: Indianapolis, Ind., Nov. 14, 15.

CRAZY PATCH: Chicago, Ill., Nov. 13-18.

CRUISKEEN LAWN: Cincinnati, O., Nov. 13-18

COUNTRY SQUIRE: Paris, Ky., Nov. 14, Lexington 15, Louisville 16-18, Cincinnati, O., 20-25.

CASINO COMEDY: North Bay, Ont., Nov. 13-18, Sudbury 20-25, Worthington 27-29, Webbwood 30-Dec. 2.

CORSE PAYTON (David J. Ramage, mgr.): Chicago, Ill., Nov. 13-18.

CARRIE TURNER: Hoosick Falls, N. Y., Nov. 14, Cohoes 15, Troy 16-18, Worcester, Mass., 27, 28, Rochester, N. Y., 29 Dec. 2.

COUNCILL-KING'S WIFE (Charles Frohman, mgr.): New York city Nov. 6—indefinite.

CORRIE LOUIS (Howard Wall, mgr.): Barnesville, O., Nov 14-18.

COUNTY FAIR (Arthur G. Thomas, mgr.): Baltimore, Md., Nov. 13-18, Washington, D. C., 20-25.

CHARLES A. GARDNER: Chicago, Ill., Nov. 13-18

DANGER SIGNAL (E. J. Abram, mgr.): Poughkeepsie, N. Y., Nov. 14, Newburg 15, Yonkers 16, Burlington, N. J., 17, Chester, Pa., 18, Frankford, 20, 21, Westchester 22, Lancaster 23, Lebanon 24, Harrisburg 25, Baltimore, Md., 27 Dec. 2.

DARK SECRET: Toronto, Ont., Nov. 13-18.

DANIEL SULLY: Cincinnati, O., Nov. 13-16.

DR. BILL (Southern, Edgar T. Wilson, mgr.): Mobile, Ala., Nov. 14, Meridian, Miss., 15, Tuscaloosa, Ala., 16, Birmingham 17, 18.

DIAMOND BREAKER (Neil Florence, mgr.): Reading, Pa., Nov. 14, Mahanoy City 15, Girardville 16, Shenandoah 17, Pottsville 18.

DR. BILL (Eastern, George W. Sammis, mgr.): Chelsea, Mass., Nov. 14, Lynn 15, Amesbury 16, Newburyport 17, Portsmouth, N. H., 18, Concord 20, Haverhill, Mass., 21, Lawrence 22, Dover, N. H., 23, Portland, Me., 24, 25, Biddeford 27, Nashua, N. H., 28, Laconia 29, Manchester 30, Taunton, Mass., Dec. 1, Brockton 2.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Montreal, P. Q., Nov. 14-16, Ottawa, Ont., 18, Ogdensburg, N. Y., 21, Watertown 22, Syracuse 23-25, Troy 27-29, Albany 30-Dec. 2.

DOWNING MINE: Bridgeport, Conn., Nov. 14, 15, South Norwalk 16, Portchester, N. Y., 17, Mount Vernon 18.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Detroit, Mich., Nov. 13-18, Kansas City, Mo., 20-25.

E. S. WILLARD: Washington, D. C., Nov. 13-16, Baltimore, Md., 18-23, New York city 27 Jan. 27.

EDDIE ELLSLER (Will C. Elsler, mgr.): Greenville, Miss., Nov. 14, Helena, Ark., 15, Memphis, Tenn., 16-18, Nashville 20-22, Louisville, Ky., 23-25, Dayton O., 26, 27, Columbus 28, 29, Indianapolis, Ind., 30-Dec. 2

EMPIRE THEATRE: Brookfield, Me., Nov. 13-15, Chillicothe, 20-22, Moberly 23-Dec. 2.

2 ROLLS: Newark, N. J., Nov. 13-18, Harlem, N. Y., 20-25.

EDGEWOOD FOLKS (Alba Heywood, O. W. Heywood, mgr.): Jackson, Tenn., Nov. 14, Cairo, Ill., 15, Paducah, Ky., 17, Murphysboro 18, Henderson 20, Owensboro 21, Hopkinsville 22, Bowling Green 23, Harrodsburg 24, Danville 25, Winchester 27, Mt. Sterling 28, Lawrenceburg 29, Frankfort 30.

ENEMIES OF LIFE: Irvona, Pa., Nov. 14, Coalport 15, Hastings 16, Apollo 17, Jeannette 18, McKeesport 20.

EVANS AND HOLT (W. D. Mann, mgr.): Philadelphia, Pa., Nov. 13-18, New York city 20-25.

E. H. SOTHERN (Daniel Frohman, mgr.): Brooklyn N. Y., Nov. 11-16

EZRA KENDALL: Lima, O., Nov. 14, Soldiers' Home 15, Middletown 16, Springfield 17, Dayton 18, Cincinnati 20-25, Louisville, Ky., 27 Dec. 2.

FAUST (Morrison's Western): Rochester, N. Y., Nov. 13-15, Erie, Pa., 16, 17, Jamestown, N. Y., 18, Corry, Pa., 20, Titusville 21, Meadville 22, Bradford 23, Oil City 24, Franklin 25, Beaver Falls 27, McKeesport 28, East Liverpool, O., 29, Canton 30, Warren Dec. 2, Youngstown 3.

FANNY DAVENPORT: San Francisco, Cal., Oct. 30-Nov. 16.

FRANK DANIELS (James E. Moore, mgr.): Los Angeles, Cal., Nov. 14-17, San Diego 18, San Francisco 25-Dec. 2.

FLAG OF TRUCE (Walter Sanford's): Waterbury, Conn., Nov. 14, Birmingham 15, New Haven 16-18.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): New Haven, Conn., Nov. 13-15, Bridgeport 16-18, Birmingham 20, Naugatuck 21, Meriden 22, Norwich 23, Manchester 24, Bristol 25, Hartford 27, Waterbury 28, Danbury 29, Poughkeepsie, N. Y., 30.

FRIENDS (Harry A. Lee, mgr.): Oakland, Cal., Nov. 13-15, San Jose 16, Stockton 17, Salt Lake City, Utah, 20-22, Ogden 23, Park City 24, Provo 25, Aspen Co., 27, Leadville 28, Salida 29, Pueblo 30-Dec. 1, Colorado Springs 2.

FOREPAUGH STOCK: Philadelphia Aug. 12—indefinite.

FINNIGAN'S BALL (Murray and Mack): Springfield, O., Nov. 15, Dayton 16-18

FABIO ROMANI (Aiden Benedict, mgr.): Baltimore, Md., Nov. 13-18.

FANNY RICE: St. Louis, Mo., Nov. 13-18.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): Boston, Mass., Nov. 6-18.

GLEN-DA-LOUGH (W. H. Power, mgr.): Worcester, Mass., Nov. 13-15, Springfield 16-18, Brooklyn, N. Y., 20-25.

GEORGE C. STALEY (E. N. Black, mgr.): Plymouth, Mass., Nov. 14, New Bedford 15, Fall River 16, South Framingham 17, Milford 18.

G. G. G. COMEDY: Richmond, Ind., Nov. 13-18, North Baltimore, O., 20-25.

GRIMES' CELLAR DOOR (James B. Mackie): Alexandria, La., Nov. 14, Natchez, Miss., 15, Jackson 16, Vicksburg 17, 18, Mobile, Ala., 20, Selma 22, Montgomery 23, Eufaula 24, Americus, Ga., 25, Columbus 27, Macon 28, Savannah 29, Augusta 30, Atlanta, Dec. 1, 2.

GRAY AND STEPHENS: Wheeling, W. Va., Nov. 16-18.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Boston, Mass., Nov. 13-18.

GIRL I LEFT BEHIND ME (No. 2, Charles Frohman, mgr.): Cedar Rapids, Ia., Nov. 16, Burlington 17, Davenport 18, Galesburg, Ill., 20, Jacksonville 21, Decatur 22, Bloomington 23, Peoria 24, Aurora 25, Milwaukee, Wis., 27 Dec. 2.

GUS WILLIAMS (George W. June, mgr.): Wilmington, Del., Nov. 14, York, Pa., 15, Martinsburg, W. Va., 16, Cumberland, Md., 17, McKeesport, Pa., 18 Pittsburg 20-25.

GIRL SPY: Seneca, Kans., Nov. 13-18, Alliance, O., 20-25, Gouverneur, N. Y., 27 Dec. 2.

HEROINE IN RAGS: Gallitzin, Pa., Nov. 14, Reynoldsville 16, Brockwayville 17, St. Marys 18.

HALLEN AND HART: Brooklyn, N. Y., Nov. 13-18, Philadelphia, Pa., 20-25, New York city 27-Dec. 2.

HOSS AND HOSS (W. G. Smyth, mgr.): Kansas City, Mo., Nov. 13-18, Springfield 20, Fort Scott, Kans., 21, Sedalia, Mo., 22, Hannibal 23, Jacksonville, Ill., 24, Springfield 25, Peoria 27, Streator 28, Lafayette, Ind., 29, Fort Wayne 30, Lima, O., Dec. 1, Greenville 2.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 26—indefinite.

HENRY IRVING (Henry E. Abbey, mgr.): New York city Nov. 8-Dec. 30.

HARRY LINDLEY: Peterboro, Ont., Nov. 14, 15, Sterling 16, Warkworth 17, Belleville 18-22.

HARRISON'S SELECT PLAYERS: Winfield, Kans., Nov. 13-18.

IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.

IVY LEAF: Boston, Mass., Nov. 13-18

INDIAN HERO (W. L. Dobson, mgr.): Brooklyn, N. Y., Nov. 11-18, Manchester, N. H., 20-25.

JUST LARNED (Ezra Kendall, mgr.): Findlay, O., Nov. 14, Elyria 15.

JAMES T. POWERS: Chicago, Ill., Nov. 13-25, Lynn, Mass., 27, Manchester 28, Lowell 29, Taunton 30, Brockton Dec. 1, Haverhill 2.

J. K. EMMETT (Melville Stoltz, mgr.): St. Paul, Minn., Nov. 14, 15, Minneapolis 16-18, Kansas City, Mo., 20-25, St. Louis 27-Dec. 2.

JOSEPH JEFFERSON: New York city Nov. 6-25.

JOHN DREW (Masked Ball; Charles Frohman, mgr.): Philadelphia, Pa., Nov. 14-18.

JULIA MARLOWE: Philadelphia, Pa., Nov. 6-25, Brooklyn, N. Y., 27-Dec. 2.

JAMES YOUNG: Durham, N. C., Nov. 14, Oxford 15-16.

JOLLY OLD CHUMS: Omaha, Neb., Nov. 14, 15, Lincoln 16, Beatrice 17, Lawrence 18, Kansas City, Mo., 20-25.

JAMES O'NEILL (W. P. Connor, mgr.): Buffalo, N. Y., Nov. 13-15, Scranton, Pa., 16, Reading 17, Harrisburg 18.

JOHN AND DELLA PRINGLE: Buffalo Gap, S. D., Nov. 14, Hot Springs 15-18, Edgemont 20-22, New Castle, Wyo., 23-25.

JOHN T. KELLY (George M. Welty, mgr.): Columbus, O., Nov. 13-15, Allentown, Pa., 21, Reading 22, Trenton, N. J., 24, Carbondale 25, Scranton 25, Fall River, Mass., 27, New Bedford 28, Lowell 30, Chelsea Dec. 1, Lawrence 2.

JOHN L. SULLIVAN: Cleveland, O., Nov. 13-16.

JANE (Jennie Yeaman; Charles Frohman, mgr.): Brooklyn, E. D., Nov 13-18

JANE (Kitty Cheatham; Charles Frohman, mgr.): Milwaukee, Wis., Nov. 16-16.

KATIE EMMETT (Harry Williams, mgr.): St. Paul, Minn., Nov. 13-16, Minneapolis 20-25.

KRANZ COMEDY: South Norridgewock, Me., Nov. 13, 15, Hartland 16-18

KIDNAPPED: Nashville, Tenn., Nov. 14, 15.

KITTIE RHOADES: New Brunswick, N. J., Nov. 13-18.

KATHRINE CLEMMONS: Boston, Mass., Nov. 6-18.

KATIE PUTNAM: Spokane Falls, Wash., Nov. 17, 18.

LEWIS MORRISON (Elw. J. Abram, mgr.): Athens, Ga., Nov. 14, Atlanta 15, 16, Rome 17, Chattanooga, Tenn., 18, Memphis 20-22, Jackson 23, Cairo, Ill., 24, Paducah, Ky., 25, Louisville 27-29, Indianapolis, Ind., 30-Dec. 2.

LATER ON (T. W. Dinnins, mgr.): Oil City, Pa., Nov. 14, Olean, N. Y., 15, Wellsville 16, Oneida 17, Cohoes 18, Boston, Mass., 20-25.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LITTLE TRIXIE (Fred. Robbins, mgr.): St. Mary's, O., Nov. 14, Wapakoneta 15, North Baltimore 16, Findlay 18.

LAURIE ROWELL: Annapolis, Md., Nov. 16, Middletown, Pa., 20, Chambersburg 22.

LIGHTS O' LONDON (Fraser Coulter, mgr.): Omaha, Neb., Nov. 16-18

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Washington, D. C., Nov. 11-18, Newark, N. J., 20-25, Harlem, N. Y., 27 Dec. 2.

LOST PARADISE (Charles Frohman, mgr.): Philadelphia, Pa., Nov 11-16.

LAUGHING GIRL: San Francisco, Cal., Nov. 13-25, Oakland 27, San Jose 28, Stockton 29, Fresno 30, Visalia Dec. 1, Bakersfield 2.

LIMITED MAIL (Elmer E. Vance, mgr.): Cleveland, O., Nov. 13-16, Columbus 20-22, Springfield 23, Zanesville 24, Canton 25, Akron 27, Beaver

[CONTINUED ON PAGE 16.]

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.

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NEW YORK, - - NOVEMBER 18, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICAN—The Prodigal Daughter, 8 P. M.
BIJOU—Delmonico's at 6, 8:20 P. M.
BROADWAY—Erminie, 8 P. M.
DALY'S—April Weather, 8 P. M.
EMPIRE—The Councillor's Wife, 8:15 P. M.
FOURTEENTH—Maine and Georgia, 8 P. M.
GRAND OPERA HOUSE—Power of the Press, 8 P. M.
HARRIGAN'S—The Woollen Stocking, 8:15 P. M.
H. R. JACOBS'—The Bottom of the Sea, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
NIBLO'S—Olaf, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
PEOPLE'S—The White Squadron, 8 P. M.
STANDARD—Cheerful 'Arry, 8:15 P. M.
STAR—Rip Van Winkle, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

AMPHION—June, 8 P. M.
COLUMBIA—Sheridan; or, The Maid of Bath, 8 P. M.
EMPIRE—Across the Potomac, 8:15 P. M.
GRAND OPERA HOUSE—The Idea, 8 P. M.
NEW PARK—In Missouri, 8 P. M.

THE election last Tuesday turned down one odorous aspirant before he had fairly turned up in politics.

IT is a pity that the greatest features of the World's Fair at Chicago—"the White City" itself—could not have been so solidly built as to make its permanency possible. But like all other shows, it must vanish.

HOW has the semblance of an international artist fallen! The silver statue to Ada Rehan is drawing crowds of shoppers to a Brooklyn dry goods shop. And probably some of the shoppers imagine the fair figure to be that of a saleslady gone to her reward.

FRED. STOREY, "generally supposed to be one of the best eccentric dancers on the stage," says the *Galignani Messenger*, "boasts two R. A.'s as uncles, and is himself proficient with the paint brush." Which proves that painting, rather than eccentric dancing, runs in the family.

THE habit of the press in enlarging upon scandals in which theatrical persons figure leads the general public astray. Classify and enlarge upon the misdoings of persons in other walks of life, and you will discover that weakness and wickedness are not confined to any profession, and that even the church furnishes its full quota of the erring.

A CLERGYMAN whose name is not given in the press account of the doings of the International Convention of Christian Workers that met in the Opera House at Atlanta, Ga., last week, refused to stay in that theatre if the photographs of prominent and respected actors and actresses that adorned the place were not turned to the wall. Strangely enough, this peevish, puerile, narrow and foolish demand of a very insignificant person was heeded, and the portraits were turned. As a Christian Worker, this minister probably had a theological theory quite independent of that of the Man who spake on the Mount: "Judge not, that ye be not judged."

ON THE MEND.

REPORTS that have come from theatrical companies during the past few days indicate a general improvement in patronage, while in New England, where the season thus far has been disastrously bad, the betterment seems to be especially marked.

Many companies have closed during the last month, but few or none of them have been among the greater enterprises of the season. Several of the ventures that have suspended are announced to again take the road. And it is possible that business may so improve as to make the season on the whole a good one.

While there is an absence of the more important theatrical enterprises from the list of those that have been forced to close, it is quite true that many of the better companies have suffered here and there because of the general stagnation of business. Yet the fact stands out that several of the greater attractions have done a phenomenal business everywhere.

This indicates, as THE MIRROR has maintained, that the standard drama and artistic novelties will be supported at all times.

THERE are two classes of persons in the profession that are responsible for a good deal of the distress that has afflicted the stage. They are speculative managers and half baked novices. The speculator's sordid spirit and reckless methods have increased the difficulties that beset genuine, honest management; while the novices, willing to play for small compensation, fill positions that rightfully belong to the trained actors they displace. The ignorant plungers and the incompetent "amateurs"—as the profession miscall them—must go!

THE rumor that Manager DALY will return to New York with his company earlier than originally intended is contradicted by Business Manager DOOLEY. It is to be hoped that Mr. DALY will not remain away so long as to be forgotten. There is a lively competition in town between managers who like to live in New York.

FOOTLIGHT FUN.

FLIPPLEP (*press agent for a popular manager*)—Well, you must acknowledge that Manager Getthere is a lightning recognizer of failures. When one of his productions don't go on well it comes off in-stanter!

SAPSHAD (*cynic*)—Ya-as. But who puts them on originally?

ETHEL.—The play was very affecting, you say?

CLARISSA.—Extremely so.

ETHEL.—Did you cry?

CLARISSA.—No; but I would have done so if I hadn't forgotten my pocket handkerchief.—*New York Press.*

JIMMY PREMIER (*of the amateur theatricals*)—I say, old man, have you got the stage fright?

HEAVY VILLAIN.—No, I think she's in her dressing-room.—*Boston Saturday Evening Gazette.*

PURSUIT.

THESPIAN.—You never saw my Hamlet, did you? I think I shall capture the public, and have a long run in New York.

CRITIC.—That depends. But the chances are that the public will capture you before you have uprooted a block.—*Truth.*

WILKS.—Come along, old boy, I've got two complimentary tickets for a dramatic performance.

JINKS.—Tragedy or comedy?

WILKS.—Tragedy.

JINKS.—I don't like tragedies. They appeal so strongly to one's sympathies, that I always feel blue for a week.

WILKS.—This one won't. You'll come home as jolly as if you'd been to a circus. It's by an amateur company.—*Chaff.*

THE PRIMA DONNA.

Wrinkle, wrinkle, little star,
None can guess what age you are,
As you nightly smile and smirk
At your histrionic work.—*Truth.*

SHE.—Did you see my new hat at the theatre last night?

HE.—I didn't see anything else.—*Boston Transcript.*

FOR REVENUE ONLY.

FOOTLIGHTS.—What's the difference between an amateur actor and a professional?

OLD STAGER.—Professionals act for pay while amateurs pay to act, and an audience goes to see the latter act "for charity."

FOOTLIGHTS.—I just heard a better distinction than that.

OLD STAGER.—Let's have it.

FOOTLIGHTS.—One gets paid in taffy and the other gets paid in cash.

OLD STAGER.—That's what makes amateurs stick in their line I suppose.

All the world's a stage, but to any one who has ever witnessed an amateur theatrical performance the fact is apparent that all the men and women are not actors.—*Vogue.*

ALWAYS.

BACON.—"I have noticed a peculiar thing about dark plays."

EGGS.—"What is it?"

BACON.—"They are usually patronized by the great unwashed."—*New York Herald.*

PERSONAL.

CHEATHAM.—Above is a picture of Kitty Cheatham, who is making a great success this season as Jane, pecuniarily, artistically and socially. The Detroit and Toronto papers pronounce her the best exponent of the character that has visited those cities. In Frankfort, Ky., the other night, the Governor of that State and his family had two boxes, and the party sent Miss Cheatham a beautiful floral tribute. In Lexington on the night of election the theatre was thronged by persons prominent in social and political life. Miss Cheatham's Southern tour opened auspiciously in Louisville on Nov. 2. Mrs. Henry Watterson entertained Miss Cheatham in that city, and the *Courier-Journal*, in the course of a long article on Miss Cheatham's performance, said: "Jane, the play, comes from the French; and Jane, the part, is made by Miss Cheatham worthy of comparison with the waiting-maids of Molière."

COWARD.—Edward Fales Coward, dramatic editor of the N. Y. *World*, has written a three-act costume play.

PARISH.—Grant Parish sailed from Genoa, Italy, on Nov. 1 for Africa, via Gibraltar.

HENDERSON.—W. Henderson, the New York representative of the Chicago Opera House, will soon sail for Europe upon business connected with next Summer's Chicago Opera House spectacle.

BOYNE.—Leonard Boyne, leading man of The Prodigal Daughter company at the American Theatre, has entered his four-in-hand in the Horse Show at the Garden. He will compete with Suffern, Tailer, Richard Carman, Frank Beard, and other noted whips for the first prize.

CHATTERTON.—Charles Chatterton, who has been in Chicago for two months with America, is due in New York next week.

HAWKINS.—Charles E. Hawkins has succeeded George Wilson as Joel Gates in Shore Acres. Mr. Hawkins originated the part when the play was produced over a year ago in Chicago.

BARNET.—R. A. Barnet, author of 1812 and Prince Pro Tem, ran over to New York from Boston last week to consult with E. E. Rice and others.

KIMBALL.—Mary Cooper is making a bust of Grace Kimball, leading lady of E. H. Sothern, as she appears as the Maid of Bath in Sheridan.

LAURENCE.—Georgina Laurence played at an instant's notice the leading role in The Colonel and I at Troy last week. Managers Gallagher and West were so well satisfied with her performance that they have engaged her to continue in the part for the rest of the season.

DUNGAN.—Charles Dungan, who has been the last three seasons with the Lillian Russell and Digby Bell Opera companies, has signed with T. Henry French for the Voyage of Suzette.

TYLER.—Cyril Tyler, the boy soprano, who has been singing with *éclat* in London and the English provinces, under the management of Colonel Mapleson, will return to America this month.

HAMLIN.—Charles E. Hamlin plays the part of young Nat Berry in Shore Acres in a manner indicating he is made of the stuff from which good actors are produced. This is the first part he has ever played.

TEN BROECK.—May Ten Broeck, of Hemstead and Ten Broeck, has received an invitation from the wife of Vice-President Stevenson to attend the wedding of Adlai's niece. Miss Ten Broeck, in turn, invited the Stevensons to see The Nabobs on Thursday night at the Washington Academy of Music. Both invitations were accepted.

CLAIRE.—Attalie Claire-Kayne has entered the span of Canadian horses, which her husband had such difficulty in getting into this country last season, in the Horse Show.

JOHNSON.—Fanny Johnson, who has succeeded Belle Thorne as Venus in the opera of that name at the Park Theatre, Boston, has made a genuine hit. She belongs to the brigade of blonde burlesquers. She was formerly a member of the City Directory.

CAHILL.—E. K. Cahill has been appointed press agent of Jefferson, Klaw and Erlanger. Mr. Cahill is well-known here as a newspaper man. At one time he was on the *Herald*. For the last two years he has been manager of the Mozart Academy of Music at Richmond, Va.

LETTERS TO THE EDITOR.

MR. DALY'S LONDON SEASON.

NEW YORK, Nov. 9, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In reading through the columns of your very interesting paper of last week, I noticed a heading, "Mr. Daly's bad season," and you quote an extract from a member of his company, stating that everything Mr. Augustin Daly has hitherto produced at his beautiful theatre in London has been a failure. I have also read in American journals from time to time statements that dissensions, resignations, etc., were of constant occurrence in his company.

Now these statements and the remarks of your correspondent, unless they are contradicted, might possibly find credence, and as one who knows, I unhesitatingly give an unqualified denial as to the truth of these reports.

Putting aside, however, the very questionable taste of any actor publicly disparaging his employer, I am in a position to state that since Mr. Daly opened his season in London he has been steadily pursuing a policy, which he fully believes will lend itself to the London theatrical public, viz., that of placing (like the Comedie-Francaise) a constant change of bill of one play per month. Up to the present he is more than satisfied with the results of his enterprise.

The Foresters, by Lord Alfred Tennyson did not meet with the support in England that Becket does in America; but to quote the celebrated English critic, Mr. Clement Scott, who writes, "if the public in London prefer the high-kicker and the rough-and-tumble farces where roars of laughter are obtained by the fingering of chairs about and other genial rubbish called fun to the beautiful idyllic representation of The Foresters, so exquisitely presented by Mr. Augustin Daly, it is a bad discrimination."

There has never been the smallest dissension in his company. No member has resigned, and his latest recruit is the son of Ellen Terry, a promising actor—and there are no more loyal or contented artists than Mr. Gilbert and Mrs. James Lewis, and, above all, that able, brilliant and gifted artist, Ada Rehan. Yours very truly, WILLIAM TERRISS.

MR. VROOM AND MR. MINER.

CHICAGO, Nov. 10, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Allow me to correct an error made in your issue of the 11th inst. My company has not "disbanded," but closed at the end of a two-weeks' notice for a brief rest, as my cast and production are altogether too expensive for my bookings at the present time. I shall reopen at an early date, and almost my entire cast is under engagement with me.

Also I would say, in response to the inconsistent and varied reasons Edwin F. Miner has given your own and other organs of the New York press, why he is not acting as my manager. It might be well to state the truth.

Mr. Miner was under contract to me at one hundred dollars per week for each and every week booked by him for me; he to "arrange all bookings, all advertising, all printing and lithographing, assist in getting up the production, and generally manage said company to the best of his ability."

Far be it from me to question said "ability," of which, owing to yacht club promoting, yacht racing, World's Fair visits, etc., taking so much of Mr. Miner's time, I have not sufficient knowledge to judge; but having been obliged to attend personally to all the business myself, except the booking, for which, at Mr. Miner's request, I paid Mr. Jean Williams, I very naturally asked Mr. Miner "What for?" when he requested his first week's salary and as he could not well tell me any reason why he should receive it, I refused to give it to him.

By the way, Mr. Miner claims in a recent issue of the New York *Herald*, power to cancel said dates, knowledge of which he was so entirely devoid, as to attempt to cancel some made by Mr. Williams in my name, believing they were made in his own.

Credit, however, must be given Mr. Miner for having made one date for me, it having been at my father's Fifth Avenue Theatre for Holy Week.

Very truly yours, EDWARD VROOM.

CHARLES LEONARD FLETCHER REPLIES.

NEW YORK, Nov. 11, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Will you have the kindness to inform me who the gentleman is who signs himself "Alfred Ayres," beneath a communication in your last week's issue?

The communication I refer to contains some very uncomplimentary remarks about myself. Many of them would indicate that this "Alfred Ayres" knows as much about my business as he does about his own. He undertakes to give your readers a short biographical sketch of myself. It is inaccurate and misleading. I hasten to inform them that as a biographer, in this case, "Mr. Ayres" is wholly unreliable. I don't think, however, that your readers are as interested in my history as "Mr. Ayres" would seem to think them.

In short, "Mr. Ayres'" malicious letter brands him as a liar as well as a jealous and envious cad. As his statements are libellous, I shall give him an opportunity to defend a suit for libel which will be tried shortly.

"Mr. Ayres" has a prolific pen as well as a voluble tongue; but I shall undertake to teach him a lesson since his own discretion has proved such a poor tutor.

Please, in justice to myself, publish the above as conspicuously as you printed "Mr. Ayres'" communication. Sincerely,

CHARLES LEONARD FLETCHER.

MR. SOLOMON AND HIS LATE MANAGERS.

OSWEGO, N. Y., Nov. 11, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Since my first appearance in this country I have refrained from seeking cheap newspaper notoriety, but finding that Andrews and Pollock have made such false statements, published in your journal of Saturday last, I ask you to vindicate my right, and thus end a controversy that is imbecilic and uninteresting to your many readers.

I have never had to ask advances from managers since the last three or four years. This trip has cost me five thousand dollars already. Pollock and Andrews never advanced me one cent for my personal use. What little money they gave me (folks) was to pay for costumes belonging to members of the company for which I became responsible.

Evelyn, one of the proprietors, is now with me as manager for the company. He says if he cared to speak he could surprise the community as to the kinds of these would-be millionaires (in their minds).

However, the least said the better. My credit and bank account will stand good for a few months yet, and I trust that your reader and yourself will not be annoyed any further with allegations made by Pollock and Andrews.

Yours, in all sincerity,
FRED. SOLOMON.

A DENIAL.

NEW YORK, Nov. 11, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly favor me the paragraph published in several New York papers, and copied out of town, to the effect that I am to appear in the Lillian Russell Opera Comique company.

Very truly, CORA TINNIE.

INAUGURAL TOUR OF THE

DELLA FOX

Comic Opera Organization.

HEADED BY THE PEERLESS

DELLA FOX IN A BRAND-NEW PRODUCTION

OPENING FALL SEASON AT THE

CASINO

AND PLAYING ONLY THE LEADING THEATRES AND CITIES THROUGHOUT THE UNITED STATES.
UNDER THE DIRECTION OF

NAT ROTH,

To whom all communications must be addressed, care

N. Y. Casino Building, Broadway and 39th Street, New York.

SAID TO THE MIRROR.

T. W. Johnson (dramatic editor Kansas City *Star*): "It seems that the shows with the alleged most metropolitan reputations have been the biggest frosts in the West this year. Some of the attractions that crawled quietly into Kansas City have done the best business."

Frank Tannehill, Jr.: "I am glad to get back to New York. My family lives in Plainfield, N. J., and I am over there every day."

Pete Dailey: "We are continually fixing up The Country Sport. By the time we reach New York, we will have a red hot, eighteen karat farce comedy."

Marie Jansen: "I thought they would never get through passing flowers to me on Monday at the Bijou. When it was ended, I found myself behind a rampart of roses."

Jennie Yeamans: "To say that I am glad to be back in New York is to put it mildly. I'd rather be in the chorus here than a star on the road."

Tim Murphy: "The only person who didn't go to the World's Fair from Burlington, Ia., died last Winter. I found people in that section of the country so Fair-mad that you couldn't give away a pass."

Henry T. Gaisss: "I bought a bottle of nerve medicine this morning. If it lasts until next season, I shall certainly star."

Joseph Daly (champion jumper of England): "In Brooklyn, last week, I offered $100 to any man that could duplicate four of my jumps. George W. Brown, a local jumper, who has been in many noted contests, accepted the challenge. He failed to perform any of my feats, yet I think so well of him that I will back him for $1 000 against any jumper in America."

Adolph Jackson: "It has been stated in the West that I was at one time with Cleveland's Minstrels. I have never appeared outside of a regular dramatic company."

Edith Totten: "I shall start on tour at the head of a repertoire company on Nov. 20. Harry Pearson has been engaged as stage manager. My brother, Joseph Totten, who has been with Jane ever since its first performance, has resigned to appear with me."

Frank Dufrene: "There is a peculiar tendency on the part of American managers to attribute their successes to shrewdness and their failures to bad luck. They are all too clever, of course, to make mistakes."

Charles Frohman: "The plan of shelving quickly a play that is unsuccessful is a policy I have adopted especially for the Empire Theatre. A play may not be well received on the first night, but it is sometimes possible to alter it and whip it into shape. The Younger Son I consider the best play produced in America that has failed. Three minutes in the second act killed it. I refer to the heroine's sacrifice. When David Belasco told me it could not be changed, that settled at once that the piece must be taken off the stage."

Thomas Perry: "The new version of Monte Carlo has started at Toledo in fine feather. The additions to the cast are George Wilson, Gorman Brothers and Delaur and Debrimont."

A BOGUS AGENT.

One night last week a man of engaging address introduced himself to Manager Rapley of the National Theatre, Washington, as J. W. Osborne, and claimed to represent Henry Irving and Ellen Terry, whom he desired to book for a week at the National. He said he had just arrived from Baltimore, where he had made a date with Manager Ford. Manager Rapley's suspicions were aroused, and he put the stranger off until morning. In the meantime he wired to New York and discovered that the man was a fraud. The stranger did not make another appearance.

UNDER NEW MANAGEMENT.

Taylor's Hotel, in Jersey City, has been leased by Mr Reed, a well-known hotel man of Boston and Hartford. He is making extensive improvements in the house, refitting and refurnishing it on an elaborate scale, and putting it on a plane that will compare with metropolitan hostelries. Mr. Reed has secured the valuable services of J. Milton Roblee as manager, and that means that especial pains will be taken to insure the comfort of professional guests. Mr. Roblee has been widely known both as an actor and a dramatist, and his ability as a hotel man was demonstrated during the time that he acted as manager of the Barrett House in this city. Taylor's Hotel is the only first-class hotel in Jersey City, and professionals will find it an agreeable stopping place under the new régime.

A SUCCESSFUL VENTURE.

News comes to The Mirror of the great success of Maida Craigen, supported by Frederick Paulding, in the South. They have everywhere won the favor of audiences and in many cities managers have solicited return dates with them at an increased percentage. A Duel of Hearts, which was originally produced at New Rochelle, has been so successful that their repertoire has practically been abandoned in order that it may be given continuously. The first act has been rewritten since the original production, and the play is said now to be a very strong and popular one, in which Miss Craigen and Mr Paulding have congenial parts.

MR. DEWOLFE WONDERED.

Charles R. DeWolfe writes to The Mirror from Paxton, Ill.: "I was passing through a small town in this State a few days ago, and noticed a company advertised to appear at the local Opera House for two nights. It was announced as the Daisy Bell company. The company were using stand work of Dan McCarthy's Cruiskeen Lawn and Lost in New York, and lithographs of such well-known actors as James O'Neill and John Kernell. I wondered if they had a right to produce those plays; if they had the artists they advertised, and if it was any of my business anyway."

LOOK OUT FOR THEM.

Managers in Ohio should not be imposed upon by the Boston Comedy company, so-called, which is advertising and presenting stolen plays. The company announces plays under these titles: Shadows of a Great City, Man and Master, Esmeralda, Golden Giant Mine, Our Bachelors, The Galley Slave, Wages of Sin, The Danites and Cheek. One C. Riley Solomon is manager of the company, and all pretensions to honesty are made in his bills.

THEY HAVE NO RIGHT TO IT.

The Rudolph Comedy company, claiming to be "Charles Frohman's Comedians," are playing The Girl I Left Behind Me and other Frohman plays in the small towns of Southern California. The management of this piratical organization pretends that the company is the one that made such a success in San Francisco and Los Angeles. They were billed to appear in Ontario, Cal., on Nov. 8.

"WE ARE THE PEOPLE!"

Spirit of the Times.

Usually the only interest which the professionals take in an election is in the form of an extra matinee. But, this week, they organized to defeat a Tammany candidate for the Assembly, in the Eleventh District, named McCloy. The Dramatic Mirror declared that he ought to be sent up the Hudson, but not as far up as Albany. It was a professional fight and the professionals won it, electing Sheffell, the candidate of the Good Government clubs, by a handsome majority. This shows what actors can do when they act in concert, and the excitement on the Rialto is: "We are the people!"

REFLECTIONS.

John T. Sullivan denies emphatically that there is any possibility that the management of Shore Acres, now at the Fifth Avenue Theatre, will succeed in canceling the time held there next month by the Coghlans for A Woman of No Importance.

The handsome new Empire Theatre, at Holyoke, Mass., managed by L. B. White and George W. Collins, was auspiciously opened on Nov. 2 by Alexander Salvini in Don Cæsar de Bazan. The audience was large, and the citizens of Holyoke are evidently proud of and prepared to support one of the handsomest theatres in New England.

The Lambs' next gambol will take place within a month. It will be as usual on Sunday night.

King Renee's Daughter, with music by Julian Edwards, composer of Jupiter, will be sung before Philemon and Baucis at Herrmann's on Thursday.

Marie Jansen is introducing with great success in Delmonico's at Six the new song, "Hook and Eye," written by Joseph Hart.

The Rochester *Union and Advertiser* of Saturday consisted of thirty-two pages, and was an admirable copy of a steadily admirable newspaper.

Carrie Turner successfully opened her starring tour in the Bastable Theatre, Syracuse, last week, with The Edge of Society.

Thomas Miner has taken his place as treasurer of the Fifth Avenue Theatre. He formerly managed the Miner house in Newark.

Bertram and Willard will cancel all one-night time for The Engineer, and will play their week stands only. Following this change of plan, they closed in St. Louis on Nov. 7 and jumped the company direct to New York. It is said that the play has made a hit in the larger towns.

The assertion that Charles Frohman is engaged to marry Kitty Cheatham—made in an unreliable morning newspaper—is absolutely without foundation. It was published evidently to annoy the manager and the actress.

Lottie Winnett, who met with success in a comedy part in In Old Kentucky early this season, has been re-engaged for the road company.

Joseph Slivinski, the eminent pianist, is now on the ocean, bound for this city. His first concert will be given at the Madison Square Garden Concert Hall on Thanksgiving night, Nov. 30. His specialties are interpretations of Beethoven, Chopin and Schumann.

The annual benefit in behalf of the charitable fund of the Theatrical Advertising Agents' Association, is to take place at the Star Theatre, New York, on Sunday evening, Nov. 26.

The Algerian will be transferred from the Garden Theatre to Daly's on Nov. 27 for a run.

It is reported that Oscar Hammerstein is writing a three act comic opera, which will be called The North Pole, and that it will be produced next February.

A proposed auction sale of seats for The Princess Nicotine at the Casino has been abandoned, and the sale will begin regularly on Wednesday.

The body of a suicide was discovered at Fort Lee last week, and a newspaper started the report that the remains were those of Will Rising, the comic opera singer. Mr. Rising, who was singing in The Little Tycoon in Pennsylvania, at once notified his friends that he was not dead.

The World's Fair Burlesque company, under the management of Guy Phelps Parker, with Jack S. Kelly as the particular star, will take to the road towards the end of the month.

Bertram and Willard's company, which has been appearing in The Engineer, has closed its season at St. Louis.

P. E. Collier has signed as musical director of the Will o' the Wisp company.

W. C. Parker opened his season in The Banker, at Ridgewood, N. J., on Thursday.

George W. Heath is organizing a No. 2 Peck's Bad Boy company. It will start out on Nov. 27.

Wiley Williams opened his music hall in East New York last week. A number of his New York friends went over to see it.

The Baker Opera company is taking a vacation of four weeks, and will reopen in Scranton, Pa., on Dec. 18. Manager Baker is arranging for a production of Faust, which the company is now rehearsing.

John C. Fox, manager for J. J. Dowling's attractions, says that Captain Herne, U. S. A., was compelled to cancel weeks Nov. 13 and 20 in Washington and Pittsburg with Harris and Britton, on account of the stage not being large enough for the production.

James H. Alliger, business manager of Annie Ward Tiffany, who had been ill for three weeks, rejoined the company in Amsterdam, N. Y., on Nov. 9.

The Gotham City Quartette, composed of Messrs. Lang, Fairbanks, Humphreys and Putnam, are playing dates prior to their departure for San Francisco.

Flora Redding is commended for her impersonation of the heavy part with Gus Williams this season.

Effie Elisler is making a distinct personal as well as artistic success in the South. Her matinees are followed by receptions for ladies and children. Miss Elisler is an ardent bicyclist. While in Savannah she rode out to Bonaventura and returned to the city, a distance of fifteen miles, in a little less than two hours. Miss Elisler's recent matinee at the Savannah Theatre is reported to have been the largest in the history of that house.

Owen Ferree, acting manager of W. H. Powers' Glen-da-Lough, reports that in New England that attraction has found greatly improved business recently.

Charles Barnard will give to-morrow afternoon at the Berkeley Lyceum a monologue matinee, when will be presented for the first time three new monologue comedies, together with selections from Mr. Barnard's character monologue sketch called New York. The object of the performance is to present examples of a new form of dramatic entertainment suitable for the lecture platform, the drawing-room and the minor stage.

Tony Pastor is a great admirer of Irving and Terry, and after his turn at his theatre he was regularly in attendance at Abbey's Theatre last week.

John C. Patrick, manager of Professor Bristol's Equescurriculum, and Mabel C. White were married at Frankfort Station, Ill., on Nov. 7, and will be at home at the Hotel de Paris, Boston, after Nov. 15.

John Williams, of San Francisco, is representing Herrmann, and Edward L. Bloom is back again with the necromancer as manager.

William Kilpatrick, late of Forepaugh's Circus, said to be the champion drum-major of the world; Henry Uhls, trombone soloist, late of Liberati's Band, and Harry Smith, late of Burton's Theatre Company, have joined the Bubb and Bennett Comedy company, thus enlarging the band of that organization to sixteen members, and its orchestra to fourteen.

Arthur Boyland will succeed Joseph Totten as Claude in Jennie Yeamans' Jane company.

Alexander Salvini rehearsed his company at the Star Theatre last week.

Open Time New Taunton (Mass.) Theatre, Nov. 23, 25, Dec. 6, 8, 11, 13, 15, 20 22, 25, 27.

TELEGRAPHIC NEWS

CHICAGO.

How the Theatres are Prospering—Hall's Veracious and Entertaining Chronicle of Amusements.

[Special to The Mirror.]

CHICAGO, Nov. 13.

The depressing clouds which began to obscure Chicago's theatrical firmament when the fair closed have not yet been dispelled by the sunshine of prosperity. The Bostonians, at the Columbia, are doing the best business in town, and they certainly deserve it, for they give a performance of Robin Hood worth going miles to enjoy. Strange as it may seem, I heard De Koven and Smith's opera for the first time the other night, and I have not been so pleased with a light opera performance in years. The big four, Barnabee, Macdonald, Hoff, and Cowles cannot be beaten, and Frothingham and Lang make a superb sextette. Barnabee seems to have discovered our old friend Ponce de Leon's fountain of youth. Ned Hoff's tenor is magnificent. Macdonald's rendering of "Brown October Ale" makes men go out after the act in search of it, and Cowles' splendid singing is a joy forever and his voice great. With Jessie Bartlett-Davis, Miss Cleary, and Miss Waltzinger the company is well-nigh perfect, and the stage discipline is "the best ever," as McConnell would say. Margaret Reed, the new prima donna, and Edgar Temple, the new tenor, are excellent, and with the statuesque magnificence of Dell Dewey and Tom Karl "in front," there is little to be desired. The company remains here five weeks, and will soon revive The Ogallallas. The second week opened splendidly to-night.

The indefatigable John F. Harley was aroused from deep slumber the other night to learn of the fire in Memphis by which Jimmy Powers and Walker, London lost everything. Before daylight Fred. Dangerfield, the able artist of the Chicago Opera House, was hard at work on new scenery; costumes were being made and "props" constructed, and last night Powers opened to a corker with everything new. He will be here two weeks and will surely do well, as the play made a hit. Unfortunately several of the ladies of the company had their personal trunks at the theatre, and they lost everything, coming to Chicago in borrowed raiment. It was a tough experience.

The American Extravaganza company and Sinbad sailed away on a big special for Cincinnati yesterday to begin their long tour. George Bowles is laying the wires ahead and is the author of one of the most unique advertising postal cards we have yet seen. It will be hard to break Manager Henderson's World's Fair record here.

Richard Mansfield has been doing a very good business at the Grand, where he began his second week with Prince Karl to-night. George Thatcher, Otis Harlan and Africa follow him next Sunday.

Over at the Schiller, Charles Frohman's Comedians, who have made a hit in The Other Man, opened their second and last week to a large house. Mrs. John Drew and her little son, Sidney, will follow next week, presenting The Road to Rum the first week and The Rivals the second week.

At Hooley's Clinton Stuart's adaptation entitled The Price of Silence, did not score a success and business was not good. It was replaced Friday night with Alabama. To-night Rosina Vokes, who is not in bad health as reported, began her annual engagement before a large audience.

Thomas W. Keene has not done very well at McVicker's, where he began the second week of his engagement last evening.

America's phenomenally successful season was brought to a close Saturday evening at the Auditorium with a record of the largest receipts ever taken. To-night The Country Circus packed the big house at the beginning of a week's benefit for the Policemen's Benevolent Association. Grand opera comes there next. Eugene Turney has left the Auditorium, I understand, and Nate Moore takes his place.

I was honored the other day with a call from

Ned—The Holland Brothers—Joe.

who were here together, Joseph with The Other Man and Edward with Palmer's company. The latter, by the way, was not in The Price of Silence, and was out of the bill for the first time in years.

Robert Arthur, manager of A Brass Monkey, spent last week here at the Riverside home of his sister. At the Grand last Sunday night he played to $8,313, and he is not superstitious. Robert looks like a new man and he says he is.

One of the distinguished figures on the promenades these days is Ned Hoff, the tenor. He always wears a chrysanthemum which conceals his heart and his entire left lung and he says it keeps him from taking cold. I tried it one day, but I believe I prefer cough mixture.

Poor Dan Hart was carried to the Elks' Rest here last Tuesday by the local lodge. He fell under a street car and was killed. "Handsome Dan," as he was called, was a Boston Elk. Another old-timer who died here the other day was Steve Richardson, "a Chicago actor" well known in the West.

Eugene Field, Chicago's popular poet, who is widely known in the profession, is very ill with pneumonia, and Max Platz, the theatrical photographer, is dying here at St. Luke's Hospital, where poor Charlie Harris passed away.

We were very sorry to hear of the serious illness of Arthur F. Clarke in New York city. He was a well known newspaper man here before he entered the professional ranks. Hope he pulls through.

That my successor in the dramatic department of the *Evening Post*, John B. Livingstone, has made a favorable impression, is evidenced by the fact that he has been given the additional duties of musical and literary critic. Mrs. Mary Abbott, that accomplished writer and splendid woman, going over to the *Herald*.

Julia Kingsley and her husband, Bert Coote, the comedian, both of whom made such a hit with the ill-fated Straight Tip company, are in the city at the residence of Miss Kingsley's father, George W. Cone.

Attractions which were seen here at other houses to-night were Nellie McHenry in A Night at the Circus at the Haymarket, R. E. Graham in After the Ball at Havlin's, Charles A. Gardner in The Prize Winner at the Windsor, My Jack at the Clark Street Theatre, My Colleen at the Empire, Gus Heege in Yon Yonson, at the Alhambra, A Brass Monkey at the Academy of Music, the London Gaiety company at the People's, Duncan Clark's Female Minstrels at the Tivoli, Sam T. Jack's Folly company at the Madison Street Opera House, vaudeville at the Lyceum, Olympic, Park, and Grotto, and Haverly's Minstrels at the Casino Eden Musee.

Poor Maze Edwards, of the Casino, who lost his wife not long ago, has gone East to bury his mother, who just died.

Al. Lipman, who has joined the Aristocracy to play Faversham's part, passed through here for South Bend the other day. In fact the entire company has been passing through here daily for a week or so, playing one night stands in the neighborhood. I met Fred Bond with a handful of grips the other day, and saw Lackaye shooting across town in a cab. The other day I heard a man call him "Lake." That was a new one on me. Reminded me of the man who exasperated Steele Mackaye by calling him "McCoy." Said Steele: "'Mackey' and 'McKee' I will stand, but 'McCoy' never!"

Walker, London, is billed as "The dual-hemisphere success." Who but a Harley could have invented that taking line?

During the past month Manager Will J. Davis acquired a farm of 520 acres of good rich land lying fifty miles south of the city, giving him some 1,000 acres of fine farm land within that distance of the Columbia. His other farm, Willowdale, is but thirty-five miles away. The new place he calls The Pines, and it is all in the famous Kankakee Valley. In the deal Mr. Davis disposed of his trotting stallion, "Colonel Bullock," seventeen brood mares, and fourteen colts, reducing his stock of standard bred horses ten head. He is now going in for milch cows instead of horses, and will stock up both farms with Jerseys and Dutch Belted cattle, a herd of the latter being purchased last week.

The many professional friends of Charles B. Clayton will be pleased to learn that he has recovered from his recent severe illness. His physician, Dr. Fred. G. Stanley, who always attends Nat Goodwin here, accompanied him to the springs at West Baden, Ind., last week and brought him back to-day a well man.

John Russell rushed through town in a cab the other day, pausing at the curbstone a moment to talk with Manager Henderson, his new partner, about their play, About Town, which was called The Corner Grocery of Avenue A.

"BIFF" HALL.

BOSTON.

The Girl I Left Behind Me the Only Novelty—Katherine Clemmons—The Lilliputians—Notes.

[Special to The Mirror.]

BOSTON, Nov. 13.

One striking novelty only has Boston to-night—the first long run production of the season at the Columbia. The Girl I Left Behind Me.

The theatre was crowded, a large military contingent being present. The piece seems in for a long run. Hits were made by Sydney Armstrong, Miss Alter, James E. Wilson, Frank Mordaunt, W. H. Thompson, and Robert Edeson.

It was announced to-night that Mrs. Leslie Carter would produce Belasco's Heart of Maryland at the Columbia on Sept. 24, 1894.

This is the second and last week of the engagement of the Kendals at the Hollis Street. So great has been the desire to see The Second Mrs. Tanqueray that a change of plans has been made, and instead of giving a number of familiar pieces, this week will be devoted entirely to Pinero's drama. Nat C. Goodwin follows next week.

Katherine Clemmons is to play at the Globe this week and then interrupt her tour until she arranges for a New York production of her play. Her first week at the Globe was broken by her illness. She fainted on the stage in the first act, 9, and the audience had to be dismissed. It was hoped that she might be able to appear the next night, but she was so ill that the house was closed for the remainder of the week.

The Lilliputians have made themselves double favorites by their performances at the Tremont and by their charming ways at a reception given in their honor last week. The Boston young ladies who were at the reception quite lost their hearts to the tiny actors. This week at the Tremont is divided between A Trip to Mars and Candy.

By far the best specialty company that visited Boston last season was Hopkins' Trans-Atlantic Vaudevilles. At the Grand Opera House to-night that excellent organization was greeted with a crowded house. Next week the stock company return for a revival of Hoodman Blind, in which Isabelle Evesson will be seen for the first time as leading lady.

Lovers of the artistic have expressed pronounced satisfaction at the performance of L'Enfant Prodigue at the Museum.

At the Bowdoin Square The Ivy Leaf will be seen this week, to be followed by The Ensign.

Fannie Johnston, who now takes the part of Venus at the Park, has made a most emphatic hit. In fact, she fairly divides the honors with Camille D'Arville. The business continues large.

Will Boston ever tire of the Black Crook? Apparently not, for the production still continues at the Boston as successfully as it did two months ago.

At the other houses the attractions are: Bijou, continuous variety; Grand Museum, E. C. Sullivan in The Light on the Point; Howard, variety and Trial by Jury; Lyceum, Slavery Days; Palace, Our Married Men.

M. B. Curtis, the actor, who was wanted in San Francisco as witness in a bribery trial, turned up in Boston last week. He registered at the Parker House and refused to see representatives of the press, explaining that he was seriously ill.

Boston has voted on the rapid transit act and defeated it so that the Tremont, Boston, Park, Hollis Street, and Keith's new house are safe for a time longer. Music Hall, too, will remain unharmed, but as long as the money for a new one is raised and the site is selected the project will be pushed through.

Arrangements are being made for a performance of Romeo and Juliet by the Boston Press Club. The parts have been assigned and rehearsals will soon begin.

It has been decided by the city solicitor that the pretty new porch at the Tremont does not fall under the restrictions of a permanent structure and so it can stand unharmed.

As the Alcazar is the first new place of amusement to be made under the new building law, some delays have been occasioned in getting the plans approved. It is now said that the building will be ready for opening by the first of February.

Charles F. Atkinson, manager of the Bowdoin Square, has gone on to Colorado Springs, Col., to see his wife, Lillian Durell, who is spending the Winter there.

H. Price Webber's Boston Comedy company is meeting with greater success than ever on the road this season. The warmest praise is given for the new scenery and costumes which replace those burned at Truro, N. S., last Spring.

H. R. Brennan and his company sustained serious loss at Concord, N. H., in a fire in Phœnix Hall, where they were playing a month's engagement.

Cora Edsall has been in this city for some time recovering from the effects of a severe fall. She will soon be able to resume her work on the stage.

JAY B. BENROS.

PHILADELPHIA.

Patiently Good Business Reported at the Quaker City—This Week's Attractions—Gossip.

[Special to The Mirror.]

PHILADELPHIA, Nov. 13.

Manager George Holland has a mint in the Girard Avenue Theatre. For this house the season has been to the capacity with scarcely an exception. During Creston Clarke's engagement more people have been turned from the doors than have entered them. To-night The Merchant of Venice is playing to an audience that had bought all the seats as early as Thursday last.

Fantasma at the People's drew splendidly the entire week. To-night N. S. Wood, with The Orphans of New York, is playing to a fair attendance.

The Grand Opera House closed last Saturday night.

Julia Marlowe, with a strong company, had a gala week at the Park. To-night the house is crowded, and the play Romeo and Juliet is being charmingly interpreted. As You Like It will be given the last three nights of the week.

Romantic young Salvini is playing to a crowded house in Don Cæsar, and the Walnut is down for another banner week.

The Fay Foster Burlesque company had a fairly good week at the Kensington, and will do a good business also at the Lyceum, where it opened to-night to standing room.

The Ensign, with a wealth of attractive scenery, and a very strong and efficient company, played to excellent business at the Empire last week. To-night De Mille's Lost Paradise opened to a large attendance, and the advance sales warrant the prediction of success.

N. C. Goodwin closed his three weeks in In Mizzoura at the Broad. The attendance must have flattered the popular comedian. John Drew in The Masked Ball has a splendid audience to-night.

The Meteors at Gilmore's Auditorium proved one of the best attractions ever in the theatre. The Irwin Brothers' Vaudeville company opened to-night to standing room.

The Chestnut Street Opera House, with Dan Frohman's Lyceum Theatre company in repertoire, had good attendance at every performance. Russell's Comedians have a heavy house to-night.

E. S. Willard's long engagement closed Saturday night at the Chestnut Street Theatre. It was the most memorable, profitable and delightful he has ever played in this city. To-night Evans and Hoey in A Parlor Match opened to a fair attendance.

The Fairies' Well at the Standard drew a good class of patronage last week. Side Tracked has its inning this week, and opened well to-night.

The Midnight Alarm jammed Forepaugh's Theatre to the doors last week. To-night the stock company returns, the bill being Woman Against Woman. The house was sold out by Wednesday last.

The National this week has the spectacular extravaganza Superba.

Manager Nash, of the Bijou, told me the last was the banner week of the season.

John J. Holmes, for many years business manager of the Arch Street Theatre, will not again enter the profession in any capacity, but will go into another calling.

Leah Starr, playing Mona Carmody in The Fairies' Well, at the Standard, was presented by several members of the company on Thursday night with a handsome diamond bracelet, of the value of five hundred dollars. She burst into tears and could not say a word.

EDWIN RUSHTON.

CINCINNATI.

An Unsuccessful Opera Season, and One Successful—This Week's Offerings—Theatrical Chat.

[Special to The Mirror.]

CINCINNATI, Nov. 13.

Sinbad, presented to-night by David Henderson's American Extravaganza company at the Walnut, promises to duplicate the success scored during its former visit. The cast throughout was excellent, and the piece was mounted in magnificent style. Next week, Archie Boyd in The Country Squire, followed a week later by Thomas W. Keene.

Brother John, with William H. Crane in the leading role, crowded the Grand to-night, and promises excellent returns for the week. Lady Windermere's Fan next week.

The engagement of the Baker Opera company at the Pike was brought to a close on Saturday evening with Fatinitza as the final attraction and it is to be regretted that the outcome was so monetarily unsuccessful. No attraction this week.

The Wilbur Opera company, for its second week at Heuck's, presented The Royal Middy at both performances yesterday to audiences that tested the capacity of the house. The engagement which is for four weeks, promises to be the most successful of the season at this house. The Black Hussar will be presented for remainder of the week, beginning Thursday evening.

The Howard Athenæum company, at Havlin's yesterday, furnished one of the most attractive entertainments of the season. Next week, Ezra Kendall.

Dan Sully's Corner Grocery crowded the Fountain twice yesterday.

The attraction yesterday at Robinson's was The Cruiskeen Lawn, under the management of W. A. Edwards, with William J. Mason and Paddy Murphy in the leading roles, and during the action of the play, Professor H. J. Campbell presented his views of Ireland. The house was well filled at both performances.

Hyde's company, with Helene Mora as the star, is in for a splendid week's business at the People's, judging from the patronage yesterday.

Charles McNamee, stage manager of the People's Theatre, is confined to his residence by malaria.

George Ulmer, manager of the Cora Van Tassel company, registered here on Friday.

Cooney Bowers, business manager of Herbert Cawthorn's company, says that organization has closed season for one week, owing to the bad condition of Cawthorn's leg, and that the tour will be resumed in New York state.

The remains of Thomas Jones, formerly manager of Havlin's Theatre, were interred in Spring Grove Cemetery here last Monday afternoon.

James Crane and Mary Walker, members of companies under engagement here last week, were married Thursday at Newport, Ky., by Squire Robinson.

JAMES MCDONOUGH.

PITTSBURG.

Diplomacy, The Little Tycoon and The Midnight Alarm—Manager Hill's New Theatre.

[Special to The Mirror.]

PITTSBURG, Nov. 13.

Diplomacy was given to-night by Rose and Charles Coghlan at the Alvin Theatre to an audience that filled every part of the house. Lady Barter and The Happy Pair, as a double bill, are underlined. Next week, Country Circus.

At the Grand Opera House The Little Tycoon drew a large, appreciative audience. Gus Williams follows in April Fool.

A Trip to Chinatown packed the Duquesne to-night. Next week, Stuart Robson in The Comedy of Errors.

Under the City Lamps was the bill at the Bijou. Chauncey Olcott follows in Mavourneen.

At Harris' The Midnight Alarm attracted a large audience. Bottom of the Sea follows.

The New York Vaudeville Stars opened at the Academy of Music. Sam Devere follows.

Work has commenced on Manager E. D. Hill's new theatre, to be erected on Collins' Avenue, East End. The house is to be ready for the season of 1894-95. It will be a combination of hotel and theatre, and the building will be 180 by 73, the seating capacity 1,800, and the estimated cost $100,000.

B. Jarrett, ahead of Stuart Robson; George W. June, representing Gus Williams; and Lewis Hanse, of The Country Circus, are in town.

Warde and James will be the Thanksgiving attraction at the Alvin.

E. J. DONNELLY.

ST. LOUIS.

Two Swindlers Arrested—Palmer's Stock Company, Africa, Fanny Rice and other Attractions—Notes.

[Special to The Mirror.]

ST. LOUIS, Nov. 13.

Fanny Rice will produce Miss Innocence Abroad for the first time in this country on Thursday night.

Carroll Fleming will go in advance of Palmer's company from here.

Kathryn Butler, a sister of James Butler of the Standard, will take the title role in an amateur performance of Dorothy to-morrow night at the Germania Theatre.

The St. Louis *Chronicle* newsboys visited the Standard and Pope's to-night.

George Thatcher opened at the Olympic Theatre last night in Africa.

A. M. Palmer's stock company opened at the Grand Opera House last night with Saints and Sinners. The play was seen for the first time here and was well received.

Alabama, Captain Swift, The Price of Silence and A Pair of Spectacles will be given during the engagement.

Fanny Rice commenced a week's engagement at the Hagan last night in A Jolly Surprise.

Pope's Theatre has for its attraction this week A Railroad Ticket, and the opening business was big at both afternoon and evening performance yesterday. To-night people were turned away.

The Stowaway opened to big audiences at Havlin's Theatre yesterday afternoon and evening.

The Rentz-Santley company opened at the Standard Theatre yesterday afternoon.

Two swindlers, one representing himself to be Hughey Dougherty, of minstrel fame, and the other representing himself to be a nephew of the late W. J. Florence, were arrested here last week for taking in a number of people by representing that they were organizing a theatrical company, and demanding payment of a small fee upon the signing of a contract to become a member of their company.

The Black Crook Company were to have played a special engagement at the Grand Opera House last night, but arrangements were made to have the Palmer company open last night instead of to-night.

W. C. HOWLAND.

CLEVELAND.

John L. Sullivan, the Reeves and Palmer Company, and Other Offerings to the Theatres.

[*Special to The Mirror.*]

CLEVELAND, Nov. 13.

At the Euclid-Avenue Opera House to-night A Texas Steer opened an engagement of three nights and a matinee. Lady Windermere's Fan the last three nights and matinee. Next week, Marie Jansen in Delmonico's at Six.

The Limited Mail is the attraction at the Lyceum this week. Next week, Patent Applied For.

Jacobs' Theatre was crowded to-night when John L. Sullivan appeared in The Man From Boston. Next attraction, Under the City Lamps.

The Reeves and Palmer company opened a week's engagement at the Star Theatre this afternoon, and will be followed by Gus Hill's Novelties.

WILLIAM CRASTON.

A REPORT DENIED.

[*Special to The Mirror.*]

CINCINNATI, Nov. 13.—Please deny report of the disbandment of my company. I laid off election week, and open on Monday in London, Ohio. LAWRENCE HANLEY.

BLACK CROOK NUMBER TWO.

[*Special to The Mirror.*]

MIDDLETOWN, N. Y., Nov. 12.—Springer and Welty's Black Crook Company Number Two opened their season at the Casino on Saturday to a S. R. O. $800 house. The production made a big hit.

W. B. NEWELL, Manager.

A RAILROAD TICKET.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 12.—Doc. Freeman's Railroad Ticket company turned people away from Pope's both performances to-day. Broke the record this season. The show the best I ever witnessed. OLLIE HAGAN.

WILL REST AWHILE.

[*Special to The Mirror.*]

CLEVELAND, O., Nov. 13.—I closed my season with The Still Alarm here, and will rest awhile at the Victoria Hotel, Chicago.

HARRY CORSON CLARKE.

WAITING.

[*Special to The Mirror.*]

ST. CATHARINES, Ont., Nov. 13.—House open, waiting for Newton Beers and company. Evidently Lost in New York.

J. T. GROVER.

TO THE CAPACITY.

[*Special to The Mirror.*]

BUFFALO, Nov. 13.—James O'Neill presented Monte Cristo at the Academy to-night to the capacity of the house.

MEECH BROTHERS.

MRS. FISKE IN HESTER CREWE.

Great interest is manifested in Boston regarding the appearance at the Tremont Theatre next Monday night of Minnie Maddern Fiske in Hester Crewe, the new play written for her by Harrison Grey Fiske. The sale of seats began yesterday.

Manager A. M. Palmer has surrounded Mrs. Fiske with a carefully selected company. Rehearsals of the play have progressed smoothly during the past two weeks at Palmer's and the Garden Theatre. An admirable representation seems to be assured.

In the title-role Mrs. Fiske will have opportunities for the display of her uncommon acting abilities, and it is expected that she will reveal remarkable histrionic development. Mrs. Fiske's last appearance—with the exception of a single performance at a benefit—was made more than three years ago. She has no intention to make a tour this season. The production in Boston is of a special nature.

Included in the company are Courtenay Thorpe, Charles J. Bell, Arthur Lawrence, Lyonel Bland, George Trader, Harry Randolph, Carl St. Aubyn, Clifford Leigh, Anna O'Keefe, Adele Clarke, Mary Maddern, and Eleanor Lane. Mrs. Fiske has personally directed the rehearsals.

A large theatre party from this city will attend the opening performance next Monday night.

PLAYS REVIEWED.

The Natural of Nature.

During a score of years Edwin Booth stood at the head of his profession. Numbers of determined and gifted men, including representatives of the highest acting art in foreign countries, strove to wrest from him his proud laurels, without success.

What did Booth's work and his renown stand for? William Winter tells us, very clearly and very adequately, in his study of Booth's life and art, published a few days ago. Among other things Mr. Winter describes the lamented actor's views on the subject of the so-called "realism" about which so much is being said and written at the present time. These views were revealed in the course of many conversations between the actor and his biographer.

"He (Booth) could remember," writes Mr. Winter, "the period . . . before the doctrine came up that the true art of acting consists in doing upon the stage exactly what people do in real life. He did not adopt that foolish theory, and, as he looked around upon the actors and writers of the new age, he did not admire its results. He knew that art is romantic, and that the moment romance is sacrificed to reality acting becomes worse than useless and the stage is dead. He believed that there is a difference between the ideal and the actual; between poetry and prose; between the interesting and the commonplace. He thought that an actor could be natural without being literal, and he believed that the contemporary taste for what is called 'nature'—but really is prosaic and spiritless photography—will run its course and expire, and that the community will revert to its old allegiance to romance and beauty."

I commend Mr. Winter's remarks to Mr. Herne, who is now exploiting "nature" at the Fifth Avenue Theatre in Shore Acres. If Mr. Booth was right, Mr. Herne is wrong.

Mr. Herne is doubtless sincere and earnest in his efforts to inculcate a taste for emasculated Ibsenism—that is to say, for pieces built upon the Ibsen model, but with no especial moral purpose in view and without the putrid stench that makes an evening with a product of the hoary Norwegian's brain and hand a far from pleasurable experience.

But Mr. Herne in Shore Acres makes the serious blunder of supposing that Ibsen's works owe their interest to their select circle of admirers to Ibsen's curious technical methods. They don't. They are interesting because they attack or expose or illustrate what their author regards as typical social evils.

In Margaret Fleming Mr. Herne followed pretty closely in Ibsen's footsteps. That was a "purpose play" pure and simple, and the treatment of the theme sought to avoid the conventional.

I agree with Mr. Herne that there cannot be too much of real human nature in plays that picture modern human life. I agree with him, also, that there cannot be too strong an infusion of good pulsing blood in the interpretation of those plays. Anæmia is an insidiously wasting disease whose alarming symptoms have frequently shown themselves in the theatre.

Mr. Herne is an extremist. The tendency that his pieces illustrate is a good tendency, but the return of the drama to normal courses is not accomplished in such efforts as Margaret Fleming, a play with a purpose, and Shore Acres, a play with neither a purpose nor a plot.

Naturalness in a complete dramatic representation of human life is no new thing—it is an essential, a *sine quâ non*. But naturalness *per se* is valueless from any standpoint that it may be regarded. To do a good thing well upon the stage is a triumph; to do a thing that is not worth the doing with the same care and ability that ought to be expended upon a really significant and fruitful subject, is a sheer waste of energy and thought.

If St. Gaudens spent a year in modelling a wax doll his friends would most likely summon a mental expert to examine into his condition; if Irving studied and produced elaborately one of Hoyt's entertainments he would be suspected of frivolity. In other words, men of brains are not supposed to put them to trivial uses.

In Shore Acres Mr. Herne is exhibiting the negatives produced by his 4x5 dramatic camera. He shows a number of photographs of rustic life in Maine. They are faithful, to the point of commonplace. The interest they possess is akin to that of flat photographs of good paintings. They give no stimulus to thought and no impulse to imagination.

Imagination is everything in the drama. It is the source of all vitality, the seat of all sympathy. Its appeal is irresistible.

Pictures of the homely life of Maine farmers are not particularly interesting. The natives of that sturdy State are not remarkable so much for picturesqueness as for quaintness. Now, there is something inviting to the dramatist in the English rustic. His smock, his dialect, his thatched cottage, his hedges, even his farm implements, are picturesque. Above his head the lark rises; the primrose and the hawthorn perfume the air he breathes. All these attributes have been sung by the great pastoral poets, Herrick, Wordsworth and the rest. But the Maine farmer, with his intense practicality, his dry humor, and his innocence of aught approaching fancy is another sort of being. He may be treated delightfully in the novel or dialect story, but on the stage he is not an especially attractive personality.

Mr. Herne's over-elaboration, his exaggeration of the details that are purely material and superfluous, is fatal. He seems to lack the sense of artistic propriety.

His real horse-trough in the first act of the piece, for instance, although merely an adjunct to the picture of a garden and farmyard, is thrown at the spectator in a variety of ways. A man is ducked in it, for no reason but to illustrate the possibility of its uses; a man drinks from it; a horse drinks from it, etc.

And so, too, with the real dinner that is cooked and eaten in the second act. The fact that the odor of roasting turkey, and the fumes of some of the edibles are wafted over the footlights and enter the observer's nostrils is of no special moment, and yet a good deal of time is wasted over this real repast for nothing else, it would seem, than to show how a dinner is prepared in a Maine cottage.

If the trough or the dinner had anything to do with the play itself it would be different. The fact is, that whenever an endeavor is made to force realities upon an audience of intelligent persons in this objectless way the effect of the very worst and the most offensive sort of artificiality is produced.

Coquelin summed up the whole question the other day when he said: "I like the natural of art, but I like not the natural of nature."

Plays like Shore Acres doubtless serve a purpose, if not the purpose of their authors. They emphasize the fact that dramatists and actors have inclined too much toward artifice, and that the real purpose of the stage has too often been superseded by mere tricks of the trade. They draw attention to the prevailing excess of convention by departing too radically from conventions that are based upon sound principles of art.

The business of the dramatist and the actor, it is true, is to hold as 'twere the mirror up to nature; but let us have the reflection in the mirror, not nature itself. Art ceases to be art when simulation is displaced by reality.

And it is worth noting, in the case of Shore Acres, that the piece becomes most interesting to the audience when—as happens several times in the course of the action—Mr. Herne resorts abruptly to devices that are unmistakably theatric.

H. G. F.

CUBA.

Sheridan Block and his wife, Emma Field, will join Darkest Russia next week.

John Murphy closed his season on Saturday. Salaries are in arrears.

Frank Murphy has returned to town. He appeared on Sunday night at a concert at the Park Theatre.

George C. Boniface and Nelson Wheatcroft have been engaged by T. Henry French for The Voyage of Suzette.

Mattie Ferguson has retired from The Wicklow Postman company.

Lillian Harper has joined John L. Sullivan's company.

Jessie Nordica, a niece of Lillian Nordica, the prima donna, will take the place of Nellie Braggins in The Algerian next week.

The Lights o' London company, with which Frazer Coulter is identified, closed season last week.

The Crazy Patch company has closed.

Eleanore Mayo, Frank Mayo's beautiful daughter, who has a fine soprano voice, will sing on Thursday night at Herrmann's, under J. C. Duff's management.

Manager Frank Sanger will give a bal masqué at the Madison Square Garden on Dec. 11, when imported quadrille dancers, twenty coryphées, four premières, and 100 ballet girls will appear.

H. A. Thomas has produced another artistic novelty for theatrical advertising purposes. It is a life-size head of Minnie Maddern Fiske as Hester Crewe, which will be seen in Boston this week. The head is drawn in a sketchy style with india red chalk on cartridge paper, and the effect when reproduced by the lithographic process, is remarkably artistic and unconventional.

T. H. Winnett, business manager of the New Ninth Street Opera House in Kansas City, Mo., called at the MIRROR office yesterday. He reports that the Opera House has been playing profitable attractions, and is prospering generally under the management of the proprietor, H. D. Clark. The theatre was opened on Sept. 25, 1893, with The Ensign. The souvenir programme of the opening performance is a symphony in satin, containing in addition to the cast a dainty engraving of a horseshoe and a four-leaf clover with the words "Good Luck to All" interwoven with these emblems of fortune and prosperity.

Little Elma was called upon suddenly to play Mary Berry in Shore Acres at the Fifth Avenue on Friday night, and acquitted herself to the satisfaction of the management.

Henry C. Jarrett posted off to St. Louis on Saturday to take charge of the tour of the Palmer stock company, a change in the business management demanding his presence. A. M. Palmer has appointed Frank Carlos Griffith to take Mr. Jarrett's place as acting manager for Minnie Maddern Fiske in Hester Crewe during the engagement of one week at the Tremont Theatre, Boston.

Max Freeman, an actor—but not he of comic-opera producing fame—will soon open the new People's Theatre at Minneapolis.

The ballet girls of Versailles, at Koster and Bial's, celebrated the close of that feature of the performance on Saturday night by presenting to Manager Wilson a Tiffany gold chronometer, and to Ballet Master Romeo a gold medal with a diamond in the centre.

In a description of the commodious stage of the new Empire Theatre in Quincy, Ill., in this paper recently, it was inadvertently stated that the theatre was located in Chicago.

May Robson, whose adoption of a third leg in dancing recently caused a sensation, has given new evidence of her ingenuity by the use of electrically-moving curls that express surprise, anger, grief and other emotions in her character of the old woman in The Councillor's Wife.

Grace Parthenia Atwell last night took the place of Katherine Florence in The Girl I Left Behind Me company in Boston.

Mr. and Mrs. Felix Morris entertained a large audience with readings at Music Hall, Kansas City, on Nov. 3. The proceeds went to the Children's Free Hospital of that city.

Adelina Patti caught a cold while leaving the ship on her arrival in New York, and consequently her first public appearance here was postponed.

"The success of Marie Jansen and Delmonico's at Six at the Bijou is pronounced," said Marc Klaw to a MIRROR reporter yesterday. "The morning papers were in favor of the venture. The evening papers, with two exceptions, were unfavorable. But the public—whose verdict best satisfies a manager—thronged the Bijou, and continues to do so. At the conclusion of the second act on the first night, Manager Rosenquest saw the drawing qualities of the play and star, and immediately arranged for an extended run of the piece, to begin on Easter Monday."

Walter G. Horton and Hortense Dean have joined The Pay Train.

W. J. Miller, of Harrisburg, Pa., will start out next season with a play entitled Sea Drift.

Bebé Rial and Fred. Hill have been engaged for Across the Trail.

Louise Beaudet, who closed with America in Chicago on Saturday, has gone to Helena, Mont., to prosecute a suit against Daniel Bandmann.

Stuart Robson was in town on Sunday.

Paradise Flats closed in Buffalo on Saturday night, because salaries had not been paid. Louis De Lange was leading man of the company.

Arrangements have been perfected for the rebuilding of the Lyceum Theatre, Memphis, Tenn., lately destroyed by fire. The new house will be built on a much larger scale than the old one, and no expense will be spared in its construction. The stockholders represent the wealth and social elements of the city, and are determined to make the new theatre the handsomest and most complete in the South. The theatre will be completed by the end of the present season, and will be under the direction of John Mahony whose management of the old theatre was excellent.

Richard Griffin has joined the Matlack Van Zile company to play leading business.

"Punch" Wheeler, who leaves this week for Boston ahead of The Struggle of Life, is kept going over the same Eastern circuit with Walter Sanford's numerous attractions. He has been roaming between New York and Boston continuously since August.

Geo. C. Klingner will again be with Neil Burgess next season. All negotiations for the production of his play, A Day at the Race Course, have been declared off. Mr. Klingner claims that the paddock scene in In Old Kentucky is an infringement upon a scene in his play, and that he will assert his right to it, although the use of the scene will not in any way affect his play.

Edward C. White, formerly of Charles Frohman's forces, has bought one-fourth interest in Paul Kauvar and will continue in advance of that play.

John C. Dixon does not play the juvenile part in The Texan at the Fifth Avenue Theatre on Nov. 23, but has been engaged for a character part—that of an apoplectic—in that play.

The Oath company is rehearsing at the Kensington Theatre, Philadelphia. Its tour will begin at Wilmington, Del., on Nov. 20.

Signor Tagliari, who has sung for years in grand and light opera, is in New York for season. He is instructing large classes of would-be opera singers.

The Baker Opera company closed season at Cincinnati on Saturday night.

George Monroe, of Aunt Bridget's Baby fame, is passing the Winter in New York.

John Dudley has been engaged for The Voyage of Suzette.

The statement that Ed. W. Rowland has resigned from management of True Irish Hearts is erroneous.

The production of Olaf at Niblo's has developed a controversy as to the adaptation of the play. In the programme it was announced as a romantic drama from the German "translated by Dr. Frankenstein; English dramatic verse by Dr. Ottolengui." Dr. Frankenstein claims to have rendered the play from the German into "purest English blank verse"; that it was accepted by the Rosenfelds; and that the managers afterward submitted this version to Dr. Ottolengui, who used parts of it in his work.

☞ If you want play books, photographs, or popular songs, send stamp for catalogue to Supply Department, NEW YORK DRAMATIC MIRROR.

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J. SUTHERLIN, Manager.

ATTRACTION.

DATES AHEAD.

[CONTINUED FROM PAGE 15.]

Falls, Pa., 26, New Castle 29, Youngstown 30, Jamestown, N. Y., Dec. 1, Dunkirk 2.

LADY WINDERMERE'S FAN (Charles Frohman, mgr.): Detroit, Mich., Nov. 13-15, Cleveland, O., 16-18, Cincinnati 20-22.

LILLIAN KENNEDY: Fargo, N. D., Nov. 14, Bismarck 15, Jamestown 16, Aberdeen 17, Sioux Falls, S. D., 20, Le Mars 21, Sioux City 22, Omaha, Neb., 23-25, Atlantic, Ia., 27, Creston 28, Des Moines 29, Ottumwa 30.

LOUISE HAMILTON: Mt. Carmel, Pa., Nov. 14, 15, Shamokin 20-25.

MAINE AND GEORGIA: New York city Nov. 24—indefinite.

MME. MODJESKA: Minneapolis, Minn., Nov. 13-15, St. Paul 16-18, Chicago, Ill., 27-Dec. 2.

MAUDE HILLMAN (W. G. Snelling, mgr.): Saratoga, N. Y., Nov. 13-18, Hoosic Falls 20-25.

MINNIE LESTER (George E. Mitchell, mgr.): Wilkesbarre, Pa., Nov. 13-18, Binghamton, N. Y., 20-25, Auburn 27-Dec. 2.

MADELINE MERLI (Fred. Schwartz, mgr.): Pullman, Wash., N. Y., 14, Dayton 15, Spokane 16, 17, New Whatcom 18, Vancouver, B. C., 20, New Westminster 21, Nanaimo 22, Victoria 23, Port Townsend, Wash., 24, Everett 25, Portland, Ore., 27-29, Tacoma, Wash., 30-Dec. 2.

MAUD ATKINSON: Carbondale, Pa., Nov. 14, Union City, Tenn., 17, 18.

MABEL PAIGE (M. A. Moseley, mgr.): Danville, Va., Nov. 13-18.

MY JACK (Walter Sanford's): Chicago Oct. 26-Nov. 15.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): South Bend, Ind., Nov. 13-18, Lima, O., 20-25.

MARIE JANSEN: New York city Nov. 6-18.

MONTE CARLO (Thomas E. Perry, mgr.): Terre Haute, Ind., Nov. 14, Alton, Ill., 15, Galesburg 16, Quincy 17, St. Joseph, Mo., 18, Kansas City 20-25, Milwaukee, Wis., 27-Dec. 2.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Louisville, Ky., Nov. 13-15, Evansville, Ind., 16, Paducah, Ky., 17, Cairo, Ill., 18.

MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.): Boston, Mass., Nov. 6-18, Hartford, Conn., 20, Springfield, Mass., 21, Worcester 22, Providence, R. I., 23-25, Brooklyn, N. Y., 27-Dec. 2.

MOORE-WILLIAMS: Gloucester, Mass., Nov. 13-15, Marlboro 20-25, Lewiston, Me., 27-Dec. 2.

MIDNIGHT ALARM: Pittsburg, Pa., Nov. 13-15.

MCCARTHY'S MISHAPS: Winona, Minn., Nov. 14, Rockford, Ill., 15, Ottawa 16, Joliet 17, Milwaukee, Wis., 20-25, Chicago, Ill., 27-Dec. 2.

MR. POTTER OF TEXAS: Newark, N. J., Nov. 13-18, New Haven, Conn., 20-22, Bridgeport 23-25.

MODEL COMEDY: Buckingham, W. Va., Nov. 13-18.

PAWNED PAUL NO. 2 (Charles Frohman, mgr.): Pine Bluff, Ark., Nov. 14, Shreveport, La., 15, Tyler, Tex., 16, Greenville 17, Denison 18, Dallas 20, Fort Worth 21, Waco 22, San Antonio 23, 24, Austin 25, Brenham 27, Bryan 28, Houston 29, 30.

PARKS BROTHERS: Corrillia, Ont., Nov. 14-20.

NATIVE VIRGINIA (William H. T. Shade, mgr.): Louisville, Ky., Nov. 13-18.

MY AUNT SALLY: Washington, D. C., Nov. 13-18, Baltimore, Md., 20-25.

NORTH: Alexandria, Va., Nov. 14, Charlottesville 15, Richmond 16-18.

NAT C. GOODWIN (George J. Appleton, mgr.): Brooklyn, N. Y., Nov. 24-28.

NEW SOUTH: New Haven, Conn., Nov. 18.

NELLIE MCHENRY: Chicago, Ill., Nov. 13-18.

NUTMEG MATCH (Litt and Davis, mgrs.): Memphis, Tenn., Nov. 14, 15, Evansville, Ind., 16.

O. S. GOOD (W. D. Chaffin, mgr.): Philadelphia, Pa., Nov. 13-18, Brooklyn, N. Y., 20-25, Providence, R. I., 27-Dec. 2.

OLGA JOLLITY (Perd. Nesa, mgr.): Aurora, Mo., Nov. 14, Springfield 15, Lamar 16, Rich Hill 17, Butler 18, Lawrence, Kans., 20, Osage City 21, Hutchinson 22, Nickerson 23, Great Bend 24, Kingsley 25, Dodge City 27, Garden City 28, La Junta 29, Trinidad, Col., 30, Raton, N. M., Dec. 1, East Las Vegas 2.

NEW YORK THEATRE: Greensburg, O., Nov. 14, Scottdale, Pa., 16-18.

OH, WHAT A NIGHT! (Charles A. Loder): Fremont, Neb., Nov. 14, Grand Island 15, Kearney 16, Hastings 17, York 18, Omaha 20-22, Lincoln 23.

OLEY & GRAHAM: Ottawa, Ill., Nov. 14, Sterling 16, Freeport 18.

OLD COUNTRY CO. (Mrs. John Drew): Milwaukee, Wis., Nov. 13-15, Racine 16, Aurora, Ill., 17, Rockford 18, Chicago 20-Dec. 2.

OLIVER DOUD'S (J. P. Johnson, mgr.): Fort Madison, Ia., Nov. 14, Galesburg, Ill., 15, Peoria 16, Bloomington 17, Decatur 18, Indianapolis, Ind., 20-25, St. Louis, Mo., 27-Dec. 2.

OLD HOMESTEAD (E. A. McFarland, mgr.): Kansas City, Mo., Nov. 13-15, Quincy, Ill., 16, Springfield 17, Alton 18, St. Louis, Mo., 20-25, Evansville, Ind., 26, Terre Haute 27, Lexington, Ky., 28, Louisville 29-Dec. 2.

OUTCASTS OF A GREAT CITY (James B. Deicher, mgr.): Paterson, N. J., Nov. 13-15, Danbury, Conn., 16, Waterbury 17, 18, New Britain 20-22, Bridgeport 23-25, Philadelphia, Pa., 27-Dec. 6.

OLD HOMER HOYDEN (Frank S. Davidson, mgr.): Trenton, Tenn., Nov. 14, Dyersburg 15, Union City 16, Hawsfield, Ky., 17, Princeton 18, Harlingen 20, Central City 22.

OLAF (Rosenfeld Brothers, mgrs): New York city Nov. 6—indefinite.

PECK'S BAD BOY: Millville, N. J., Nov. 14, Bridgeton 15, Salem 16, Reading, Pa., 17, 18, Carlisle 20.

PRETTY ROSE (Will O. Wheeler, mgr.): Little Rock, Ark., Nov. 13, Texarkana 15, Shreveport, La., 16, Palestine, Tex., 17, Houston 18, Galveston 20, Brenham 21, Bryan 22, Taylor 23, Austin 24, San Antonio 25, 26, Belton 28, Waco 29, Fort Worth 30, Dallas Dec. 1, 2.

PULSE OF NEW YORK: Charleston, S. C., Nov. 17.

POWER OF THE PRESS: New York city Nov. 13-18.

PROFESSOR, DAUGHTER (T. Henry French, mgr.): New York city May 26-Dec. 22.

POWER OF GOLD (Walter Sanford's): Brooklyn, N. Y., Nov. 14, 15, New Brighton, S. I., 16.

PAUL KAUVAR (Eugene Robinson, mgr.): Canandaigua, N. Y., Nov. 14, Cortland 15, Syracuse 16-18, St. Catharines, Ont., 20, Port Hope 21, Belleville 22, Kingston, 23, Ottawa 24, 25, Montreal, P. Q., 27-Dec. 2.

POWER OF WOMAN (Rice and Ang. Neuville): Danville, Pa., Nov. 14, Berwick 15, Hazleton 16, Pittston 17, Scranton 18, Hoboken, N. J., 20-22, Paterson 23-25.

PAGE'S PLAYERS: Topeka, Kans., Nov. 13-18.

PRODIGAL FATHER (C. B. Jefferson, Klaw and Erlanger, mgrs.): Charleston, S. C., Nov. 18.

PETE PETERSON: Winnipeg, Man., Nov. 15, Manitoba 16, Salt Lake City, Utah, 20.

POPULAR CRAZE: Schuylkill Haven, Pa., Nov. 14, St. Clair 15, Watsontown 17, Weatherly 18.

ROBERT DOWNING (J. F. Durham, mgr.): Dubuque, Ia., Nov. 14, La Crosse, Wis., 15, Eau Claire 16, West Superior 17, Duluth, Minn., 18.

ROBERT GAYLOR: Syracuse, N. Y., Nov. 14, 15, Rochester 16-18, Toronto, Ont., 20-25, Pittsburg, Pa., 27-Dec. 2.

ROSINA VOKES: Chicago, Ill., Nov. 13-25.

RUSSELL'S COMEDIANS (John H. Russell, mgr.): Philadelphia, Pa., Nov. 13-18.

ROLAND REED: Jersey City, N. J., Nov. 13-18, Brooklyn, N. Y., 20-25.

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): St. John, N. B., Nov. 13-18, Halifax, N. S., 20-25, Quebec, P. Q., 27-Dec. 2.

ROOSEY COMEDY: Greensburg, Pa., Nov. 14.

R. E. GRAHAM (Mullaly Brothers, mgrs): St. Louis, Mo., Nov. 13-18, Pine Bluff, Ark., 20, Texarkana 21, Palestine, Tex., 22, Galveston 23, Houston, 24, 25.

ROBERT MANTELL (Proctor and Turner, mgrs.): Vincennes, Ind., Nov. 14, Indianapolis 15-17.

RICHARD MANSFIELD: Chicago, Ill., Nov 6-18.

ROSE AND CHARLES COGHLAN: Pittsburg, Pa., Nov. 13-18.

RILEY DRAMATIC: Ashland, Ky., Nov. 13-18, Maysville 20-25, Cynthiana 27-Dec. 2.

SPOONER COMEDY (B. S. Spooner, mgr.): Lincoln, Neb., Nov. 14-15.

SHORE ACRES (James A. Herne): New York city Oct. 30—indefinite.

STUART ROBSON: Baltimore, Md., Nov. 13-18.

SAM T. JACK'S (Eastern, S. J. Kawson, mgr.): Philadelphia, Pa., Nov. 13-18, Wilmington, Del., 20-22.

SOL. SMITH RUSSELL: New York city Oct. 6-Nov. 15.

SCORNED BY THE LIGHT OF THE MOON: Centralia, Wash., Nov. 14, Puyallup, Ore., 15-18.

STOCK—W. Fremont, mgr.): Michigan City, Ind., Nov. 14, Benton Harbor, Mich., 15, Dowagiac 16, Kendallville, Ind., 17, Huntington 18.

STRUGGLE OF LIFE (Walter Sanford's): Brooklyn, N. Y., Nov. 13-18.

SOCIAL SESSION: Steubenville, O., Nov. 14, Canonsburg 15, Waynesburg 16, Washington 17, Beaver Falls 18.

SI PLUNKARD (J. C. Lewis): Van Wert, O., Nov. 15, Delphos 17, Bluffton, Ind., 18, Decatur 20, Portland 21, Alexander 22, New Castle 23.

SIDE TRACKED (Jule Walters): Buchanan, Mich., Nov. 14, Hammond, Ind., 15, Sycamore, Ill., 17 Rochelle 18, Belvidere 20, Ottawa 21, Mendota 22, Dixon 23, Sterling 24.

SAFFIE RAYMOND: Clinton, Mo., Nov. 13-18.

SADIE HASSON (E. E. Bayne, mgr.): Nashville, Tenn., Nov. 13-15, Louisville, Ky., 20-25, Cincinnati, O., 27-Dec. 2.

SQUIRE HASKINS: Corning, N. Y., Nov. 14, Wellsville 15.

STILL ALARM (Will Keogh, mgr.): Galesburg, Ill., Nov. 14, Winona, Minn., 15, Eau Claire, Wis., 16, La Crosse 17, St. Paul, Minn., 20-25, Minneapolis 27-Dec. 2.

SILVER KING (Carl A. Haswin, mgr.): Kansas City, Mo., Nov. 11-18.

SPAN OF LIFE (Western, William Calder, mgr.): Seattle, Wash., Nov. 14, Tacoma 15, 16, Denver, Col., 20-25, Omaha, Neb., 27-29, St. Joseph, Mo., 30, 31.

SPAN OF LIFE (Eastern, H. S. Taylor, mgr.): Norwich, Conn., Nov. 14, Holyoke, Mass., 15, Hartford, Conn., 16-18.

STRUCK GAS: Williamsport, Pa., Nov. 14.

SIBERIA: Savannah, Ga., Nov. 14, Charleston, S. C., 15, Columbia 16, Augusta, Ga., 17, 18, Athens 20, Atlanta 21, 22, Chattanooga, Tenn., 23, Knoxville 24, Lexington 25, Cincinnati, O., 27-Dec. 2.

TRUE IRISH HEARTS (Ed. W. Rowland, mgr.): Washington, D. C., Nov. 13-18.

THE TORNADO (Southern, Jack Lodge, mgr.): Richmond, Mo., Nov. 14, Sedalia 15, Lexington 16, Butler 17, Parsons, Kans., 18, Pittsburg 20, Joplin, Mo., 21, Nevada 22, Fort Scott, Kans., 23, Springfield, Mo., 24, Aurora 25, Carthage 27, Fayetteville, Ark., 28, Fort Smith 29, Little Rock 30.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Elgin, Ill., Nov. 14, Aurora 15, Lasalle 16, Streator 17, Bloomington 20, Springfield 21, Litchfield 22, Decatur 23, Champaign 24, Danville 25.

THOMAS E. SHEA: Westfield, Mass., Nov. 13-15, Willimantic 16-18.

THE DAZZLER No. 2 (H. E. Reed, mgr.): Vicksburg, Miss., Nov. 14, Jackson 15, Nashville, Tenn., 16-18.

TIM THE TINKER (Fred L. Belden, mgr.): Maynard, Mass., Nov. 14, Clinton 15, Leominster, 16, Gardner 17, Milbury 18, Stoughton 20, Millville 21, Southbridge 22.

TEXAS STEER: Cleveland, O., Nov. 14, 15, Buffalo, N. Y., 16-18, Philadelphia, Pa., 20-25.

THE VENDETTA: Louisville, Ky., Nov. 13-18.

THE DAZZLER (No. 1): Clearfield, Pa., Nov. 14, Philipsburg 15, Bellefonte 16, Danville 17.

THE MORTALS (Hilliard and Arthur): Syracuse, N. Y., Nov. 14, Rochester 15, 16, Albany 17, 18, Montreal, P. Q., 20-25.

THE VOODOO (Gus Bothner, mgr.): Pittsburg, Pa., Nov. 13-18.

TONY FARRELL: Chicago, Ill., Nov. 13-18, Englewood 20, 21, Logansport, Ind., 22, North Baltimore, O., 23, Sandusky 24, Akron 25.

TUXEDO (George E. Hawes, mgr.): Montreal, P. Q., Nov. 13-18.

THOMAS W. KEENE (W. P. Dickson, mgr.): Chicago, Ill., Nov. 6-18, St. Louis, Mo., 20-25, Cincinnati, O., 27-Dec. 2.

T. B. ALEXANDER: Galion, O., Nov. 13-18, Van Wert 20-25, Warsaw, Ind., 27-Dec. 2.

TRIP TO CHINATOWN No. 1 (Hoyt and Thomas, mgrs.): Detroit, Mich., Nov. 13-18.

TRIP TO CHINATOWN No. 2, (Hoyt and Thomas, mgrs.): Pittsburg, Pa., Nov. 13-18.

THE WORLD AGAINST HER (Agnes Wallace Villa): Gardner, Mass., Nov. 14, Marlboro 15, Fitchburg 16, Manchester, N. H., 17, Exeter 18.

THE STOWAWAY (Litt and Davis, mgrs.): St. Louis, Mo., Nov. 9-18, Chicago, Ill., 20-25, Indianapolis, Ind., 27-Dec. 2.

THE ESSEX (Litt and Davis, mgrs.): Harlem, N. Y., Nov. 13-18, Brooklyn 27-Dec. 2.

THE SOUDAN: Memphis, Tenn., Nov. 14, 15, Greenville 16, Vicksburg, Miss., 17, New Orleans, La., 20-25.

UNCLE TOM'S CABIN (Stetson's): Ithaca, N. Y., Nov. 14, Waverly 15.

UNCLE TOM'S CABIN ("Parson" Davies, mgr.): New Haven, Conn., Nov. 15.

ULLIE AKERSTROM: New Britain, Conn., Nov. 14, 15, Middletown 16-18.

UNDER THE CITY LAMPS: Pittsburg, Pa., Nov. 13-18, Cleveland, O., 20-25.

VAN DYKE AND EATON: Pipestown, Minn., Nov. 13-18.

WILSON BARRETT (J. B. McCormick, mgr.): Boston, Mass., Nov. 10—3 weeks.

WATTS COMEDY: Warren, Pa., Nov. 13-18, Jamestown, N. Y., 20-25, Hornellsville 27-Dec. 2.

WHITE SQUADRON (A. Y. Pearson, mgr.): Philadelphia, Pa., Nov. 13-16, Pittsburg 20-25, Baltimore, Md., 27-Dec. 2.

WILLIAM BARRY: Providence, R. I., Nov. 13-18, Woonsocket 20, Worcester, Mass., 21, Birmingham, Conn., 22, New Haven 23-25, Brooklyn, E. D., 27-Dec. 2.

WARDE-JAMES: Norfolk, Va., Nov. 14, Richmond 17, Baltimore, Md., 20-25, Pittsburg, Pa., 27-Dec. 2.

WILFRED CLARKE: Anderson, S. C., Nov. 14, Greenville 15, Gainesville, Ga., 16, Griffin 17, Macon 18.

WESTBROOK DRAMATIC: Charleston, Mo., Nov. 14, Festus 15-17.

WALKER WHITESIDE (Henderson and Brooke, mgrs.): Denver, Col., Nov. 13-18.

W. H. CRANE (Joseph Brooks, mgr.): Cincinnati, O., Nov. 13-18.

WHITE SLAVE: Minneapolis, Minn., Nov. 13-18, Mankato 20, Sioux City, Ia., 21, Omaha, Neb., 22, Council Bluffs, Ia., 23, St. Joseph, Mo., 24, 25, Kansas City 26-Dec. 2.

WAIFS OF NEW YORK (Harry Williams, mgr.): Danville, Ill., Nov. 14, Wabash 15, Fort Wayne, Ind., 16, Lima, O., 17, Fostoria 18, Detroit, Mich., 20-25.

YON YONSON: Chicago, Ill., Nov. 13-25.

YOUNG'S COMEDY: Maquoketa, Ia., Nov. 13-18.

ZEB COMEDY CO. (Harry Hardy, mgr.): Pittsburg, Pa., Nov. 13-18.

SPECIALTY AND EXHIBITION ACTS.

ARECA (W. B. A. Cronkhite, mgr.): St. Louis, Mo., Nov. 13-18, Chicago, Ill., 20-Dec. 2.

BLACK CROOK NO. 1 (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.

BLACK CROOK (Spinner and Welty, mgrs.): Richmond, Va., Nov. 14, 15, Atlanta, Ga., 17, 18.

DEVIL'S AUCTION (Charles H. Vale, mgr.): Indianapolis, Ind., Nov. 14.

FANTASMA (Harlem Brothers, mgrs.): Williamsport, Pa., Nov. 14, Harrisburg 15, 16, Lancaster 17, 18.

RICE'S SUMMER PARTY (1902): New York city Aug. 25—indefinite.

SEPOY (David Henderson, mgr.): Cincinnati, O., Nov. 13-18.

SUTTONS (Harlem Bros., mgrs): Philadelphia, Pa., Nov. 13-18.

SOUND AND FLY (Southern): Texarkana, Tex., Nov. 14, Hot Springs, Ark., 15, Memphis 16-18, Little Rock, Ark., 20, Ft. Scott 21, Springfield, Mo., 22, Alton, Ill., 23, Springfield 24, Joliet 25, Chicago 27-Dec. 2.

OPERA AND CONCERT.

ANDREWS OPERA: Bucyrus, O., Nov. 14.

ADAMS OPERA (Justin Adams, mgr.): Burlington, Vt., Nov. 13-18.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Chicago, Ill., Nov. 6—indefinite.

BELL'S CONCERT: Naparee, Ont., Nov. 14, 15, Deseronto 16-18.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Washington, D. C., Nov. 13-18, Philadelphia, Pa., 20-Dec. 16.

DUNCAN OPERA: Bradford, Pa., Nov. 13-18, Erie 20-25, Lockport, N. Y., 27-Dec. 2.

FRANCIS WILSON OPERA CO. (H. Canby, mgr.): New York city Oct. 3—indefinite.

FRED. SOLOMON OPERA: Norwich, N. Y., Nov. 21, Binghamton 22, 23, Owego 24, Orleans 25.

FAY TEMPLETON OPERA (Geo. H. McClellan and David Tower, mgrs.): New Orleans, La., Nov. 13-18, Shreveport 20, Tyler, Tex., 21, Houston 22, 23, Galveston 24, 25, Austin 27, San Antonio 28, 29, Dallas 30, Fort Worth Dec. 1, 2.

FENCING MASTER (Mapleson and Whitney, mgrs.): Buffalo, N. Y., Nov. 13-18.

GERMAN MILITARY BAND: Pittsburg, Pa., Nov. 14-16.

GRAU OPERA: Charleston, S. C., Nov. 13-18, Savannah, Ga., 20-25, Jacksonville, Fla., 27-Dec. 2.

GILBERT OPERA: Hamilton, Ont., Nov. 14, London 15.

HENRY E. DIXEY OPERA (Jefferson, Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Nov. 13-18.

ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Houston, Tex., Nov. 14, San Antonio 15, Austin 16, Fort Worth 17, Dallas 18.

KIMBALL OPERA AND CORINNE (Mrs. Jessie Kimball, mgr.): Buffalo, N. Y., Nov. 1-8, Rochester 10-15, Cleveland, O., 17-Dec. 2.

LILLIAN RUSSELL OPERA (Ledner and Canary, mgrs.): New York city, N. Y., Nov. 10—indefinite.

LITTLE TYCOON (W. S. Dunlevy, mgr.): Pittsburg, Pa., Nov. 13-15, McKeesport 17, Greensburg 20, Johnstown 21, Altoona 22, Huntington 24.

MAUD GREENWOOD OPERA: Roanoke, Va., Nov. 14, 15.

PHILLIPSON AND BALCH (I. M. Hill, mgr.): New York city Nov. 13—indefinite.

ROBIN HOOD (Barnabee, Karl and MacDonald, mgrs.): Sioux City, Ia., Nov. 14, Omaha, Neb., 15-18, Des Moines 19, 20.

SOUSA'S BAND (D. Blakeley, mgr.): Chicago, Ill., Nov. 6-18.

SHING CHING (Alfred Hoozerie, mgr.): Ottawa, Ont., Nov. 14, 15, Kingston 17, Belleville 18, Brockville 19.

SCHUBERT SYMPHONY CLUB (E. H. Purcell, mgr.): Ida Grove, Ia., Nov. 14, Stanton 15, Dennison 16, Carroll 17, Scranton City 18.

THE ALGERIAN (I. M. Hill, mgr.): New York city Oct. 29—indefinite.

TAVARY OPERA: Toronto, Ont., Nov. 13-18, Detroit, Mich., 20-22, Chicago, Ill., 27-Dec. 2.

THE WOMAN KING (Fred. Wynne, mgr.): Newark, N. J., Nov. 10-15.

VENUS (E. E. Rice, mgr.): Boston, Sept. 12—indefinite.

WILBUR OPERA: Cincinnati, O., Oct. 30-Nov. 18.

WAS (D. W. Truss, mgr.): Watertown, N. Y., Nov. 14, Oggensburg 16, Syracuse 17, 18, Auburn 20, Ithaca 21, Lockport 22, Buffalo 23-25.

VARIETY AND BURLESQUE.

AUDO-AMERICANS: Boston, Mass., Nov. 13-18.

CITY CLUB: Albany, N. Y., Nov. 13-15.

CREOLE BURLESQUERS (Sam T. Jack, mgr.): Indianapolis, Ind., Nov. 14, 15.

C. W. WILLIAMS: Chicago, Ill., Nov. 13-25.

FAY FOSTER: Philadelphia, Pa., Nov. 6-18.

FRENCH FOLLY: Newark, N. J., Nov. 10-15, New York city 17-Dec. 2.

FRED WALDMANN: Brooklyn, E. D., Nov. 13-15.

FIELD AND HASSON: Hoboken, N. J., Nov. 16-22.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): De Kalb, Ill., Nov. 14, 15, Cleveland, O., 16-22, Buffalo, N. Y., 23-Dec. 2.

GEORGE DIXON SPECIALTY: New York city Nov. 6-18.

HOWARD ATHENAEUM: Cincinnati, O., Nov. 13-18.

HARRY WILLIAMS' OWN: Brooklyn, N. Y., Nov. 13-18.

HYDE'S SPECIALTY: Cincinnati, O., Nov. 13-18.

HARRY WILLIAMS' METEORS: Baltimore, Md., Nov. 13-18.

HOPKINS' TRANS-OCEANICS: Boston, Mass., Nov. 11-15.

IRWIN BROS.: Philadelphia, Pa., Nov. 13-18.

LILLY CLAY: Erie, Pa., Nov. 14, Jamestown, N. Y., 15, Hamilton, Ont., 17, Kingston 17, Ottawa 18, Montreal, P. Q., 20-25.

LEONZO BROTHERS: Frostburg, Md., Nov. 13-18.

LONDON THEATRE: Rochester, N. Y., Nov. 13-18.

LONDON BELLES: Reading, Pa., Nov. 14, 15, Altoona 17, Johnstown 18.

MAY HOWARD BURLESQUE (Harry Morris, mgr.): Providence, R. I., Nov. 13-15, New York city Dec. 2.

MAGIC SWORD: Wilmington, Del., Nov. 13-18.

MAY RUSSELL: Baltimore, Md., Nov. 13-18.

NEW YORK VAUDEVILLE STARS (Gus Hill, Prop.): Pittsburg, Pa., Nov. 13-15, Cincinnati, O., 20-22, St. Louis, Mo., 27-Dec. 2.

NIGHT OWLS: Louisville, Ky., Nov. 13-18.

REILLY AND WOOD: New York city Nov. 6-16.

ROSE HILL: Grand Rapids, Mich., Nov. 13-18, Newark, N. J., 20-25, Philadelphia, Pa., 27-Dec. 2.

RENTZ-SANTLEY: St. Louis, Mo., Nov. 13-18.

ROGERS BROTHERS: Hoboken, N. J., Nov. 13-18.

REEVES AND PALMER'S COSMOPOLITAN: Cleveland, O., Nov. 13-18, Cincinnati 20-25.

RUSSELL BROTHERS: New York city Nov. 13-18.

RICE AND BARTON'S COMEDIANS: Indianapolis, Ind., Nov. 13-18, Louisville, Ky., 20-25, Owensboro 26, Henderson 30, Paducah Dec. 2.

SOUTH BEFORE THE WAR: Columbus, O., Nov. 14, Zanesville 16, Cumberland, Md., 17.

SAM DEVERE: Washington, D. C., Nov. 13-18.

TONY PASTOR: New York city Oct. 23—indefinite.

WEBER AND FIELDS: New York city Nov. 13-22.

MINSTRELS.

ARTHUR DEMING: Springfield, Mass., Nov. 14, Chatham, N. Y., 15, Piermont 16, Cossackie 17, Saugerties 18, Sing Sing 20, Middletown 21, Port Jervis 22, Binghamton 24, Waverly 25, Dansville 26, Mount Morris Dec. 1, Batavia 2.

AL. G. FIELD: Pine Bluff, Ark., Nov. 14, Little Rock 15, Hot Springs 17, Texarkana 18.

HARLOW BROTHERS: Denver, Col., Nov. 13-18, Colorado Springs 20, Pueblo 21, Salida 22, Leadville 23, Aspen 24, Grand Junction 25, Salt Lake City, Utah, 27, 28.

COTTON'S MINSTRELS (Charles H. Larkin, mgr.): Rochester, Pa., Nov. 14, East Liverpool, O., 15, Steubenville 17, Wheeling, W. Va., 20, Fairmont 22, Clarksburg 23, Weston 24, Grafton 27, Martinsburg 28.

HAVERLY'S: Chicago, Ill., Sept. 8—indefinite.

PRIMROSE AND WEST (Thomas E. Perry, mgr.): Providence, R. I., Nov. 14, 15.

SWEENEY, ALVIDO AND CO.: Pottstown, Pa., Nov. 14, Pottsville 15, Shenandoah 16, Ashland 17, Shamokin 18.

MINSTREL AFTERPIECES.

BLIND BOONE: Kingfisher, Ok. Ter., Nov. 14, El Reno 15, Oklahoma 16, Guthrie 17, Bushall 18, Stillwater 20, Orlando 21, Arkansas City, Kans., 22, Winfield 24, Wichita 25, 25.

BOLTON'S LECTURES: Turner's Falls, N. Y., Nov. 14, Orange 15.

COTTON'S MONKEY CIRCUS: Jamestown, Pa., Nov. 13-18.

D. M. BRISTOL: Corunna, Mich., Nov. 14, Fenton 15, 16, Flint 17, 18.

ELI PERKINS: Indianapolis, Ind., Nov. 14, Paris, Ill., 15, Columbus 16, Zanesville 17, Nelsonville 18, Chicago 21, Derry Station, Pa., 22, Washington 24, Rochester 24, Shippensburg 25, New York city 27, Millbrook, N. Y., 28, Montrose, Pa., 29, Gloversville N. Y., 30.

GENTRY'S EQUINES: Macon, Ga., Nov. 13-18, Savannah 20-25.

HENRY M. RANAN (Lecturer; J. S. Vale, mgr.): New York city Nov. 14, Brooklyn 15, 16, Newburg, N. Y., 17, Plainfield, N. J., 20, New York city 21, Brooklyn, N. Y., 22, Englewood, N. J., 23, Plainfield 24, Brooklyn, N. Y., 27, Paterson, N. J., 28, Brooklyn, N. Y., 29.

HENRY PISCUS CIRCUS: Philadelphia, Pa., Nov. 6—indefinite.

JAMES WHITCOMB RILEY AND DOUGLAS SHERLEY: Neenah, Wis., Nov. 14, Oshkosh 16, Minneapolis, Minn., 17, St. Paul 18, St. Cloud 21, Madison, Wis., 23, Racine 24, Oak Park 25, Monmouth, Ill., 27, Bloomington 28, Decatur 29, Springfield 30, Shelbyville Dec. 1.

LONE STAR (Story: Saginaw, Mich., Nov. 13-18.

PROF. HERRMANN: New Orleans, La., Nov. 20-25, Houston, Tex., 27, Galveston 29, 30, San Antonio Dec. 2.

RAY L. ROYCE'S ENTERTAINERS: Rapid City, S. D., Nov. 14, Deadwood 17, Chadron, Neb., 20, Cambria, Wyo., 24, Robinson 25, Alliance, Neb., 27, Broken Bow 28, Ravenna 29.

SELLS BROS.' CIRCUS: Gainesville, Tex., Nov. 14, Tyler 15, Henderson 16, Longview 17, Shreveport, La., 18.

SMITH GORTON: Beaumont, W. Va., Nov. 14, De Panville 15, 16, Three Mile Bay 17, 18, Great Bend 20, 21, Evans Mills 22, 23, Richville 24, 25, Rensselaer, Falls 27, 28, Clayton 29, 30, Watertown Dec. 1, 2, La Fargeville 4, 5.

W. J. DORIS: Augusta, Ga., Nov. 17.

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CHIPPEWA FALLS, WIS.: Opera House, Nov. 24-29.

EAST LIVERPOOL, O.: New Grand Opera House, Nov. 20, 27, Dec. 6, 8, 9, 11, 13, 18, Jan. 3, 6, 22, 24, 27.

FORT SCOTT, KAN.: Davidson Opera House Nov. 20.

NEWPORT, VT.: Lane's Opera House Nov. 14-16.

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OPEN TIME.—Dec. 7, 13 to 23, Jan. 4, 5, 6, 8, 11, 15, 16, 17, 18, 22, 23, 24, 25, 29, 30, Feb. 1, 2, 3, 12, 13, 14, 15, 16, 17, 19, 21, 22, 26, 27, 28.

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L. DE VEYRAC, Editor.

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THE LEAGUE PERFORMANCE.

The performance of As You Like It by the Woman's Professional League is exciting great interest. It will take place at Palmer's on the afternoon of Tuesday, Nov. 21. The full cast will be:

Duke	Mrs. Eberle
Frederick	Ida Jeffreys
Amiens	Theresa Vaughn
Jaques	Mme. Janauschek
Le Beau	Marguerite St. John
Charles the Wrestler	Marion Abbott
Oliver	Olive Oliver
Jaques de Bois	Rosalie Knott
Orlando	Maud Banks
Adam	Mrs. Chambers Ketchum
Touchstone	Kate Davis
Corin	Sarah McVicker
Silvius	Grace Filkins
William	Laura Burt
A person representing Hymen	Lulu Klein
Rosalind	Mary Shaw
Celia	Emma Field
Phebe	Bijou Fernandez
Audrey	May Robson

Ada Dow Currier will direct the stage; Lucille La Verne will have charge of the properties; and Mrs. Hernandez and Aunt Louisa Eldridge will be chief ushers. Emma Steiner will lead an orchestra of twenty-five voices.

In costume, the women will as far as possible avoid the effects of tights, affecting such cloakings as may be thought appropriate to the play. The wrestling scene will probably be so hidden by the encompassing throng on the stage that inexpertness in this exercise will not be noted by the audience.

All of the original music is to be used, with Florence Thropp, Queenie Vassar, Lulu Klein and Theresa Vaughn as soloists. Mrs. Sol Smith Russell and Mrs. Annie Yeamans will take part in the rustic dance. Among those who will dance in the minuet are Marie Carlyle, Eleanor Allen, Gypsie Olcott, Addie Cummings and Fannie Ward. Among the supernumeraries will be:

Helen Otteleguy, Biggie Leland, Celia Clay, Josie Knight, Mrs. Thropp, Theresa Grant, Dorothy Lyman, Celeie Lyman, Miss L. L. Carhart, Georgie Behrens, Mrs. Augusta Waiting, Ella Thibault, Mary Forest, Rena Howard, Adele Porter, Flit Raymond, Mrs. C. L. Bolton, Mildred Holland, Mrs. Eleanor Georgen, Marian Ballou, Irma Delare, Ella Baker, Netta Guion, Bessie Beckwith, Mrs. Hattie Steffin, Emma Carroll, Harriet Aubry, Mme. El de Lesse, Isabel Pierson, Olive Nelson, Beatrice Webster, Velma Swanston, Alice Brown, Jennie C. Wilder, Ella Guthridge, Clara Thropp, Louise Galloway, Mrs. Bertha Livingston, Maggie Johnson, Pauline Willard, Ella Starr, Mrs. Hoefers, Mrs. Kate M. Berwick, Miss Lestina, Lois Clarke, and Mrs. Patterson.

Lotta has sent $100 for the benefit. Agnes Ethel Rosenbush $100, and Mrs. Kendal $50, with a request that her seat be resold.

Henry Irving sent $100 with this courtesy:

All good wishes and good luck to the League.
HENRY IRVING.

The following has also been received:

BROOKLYN, Nov. 11, 1893.

Mrs. A. M. Palmer:

MY DEAR MADAME.—Most heartily do we respond to the call of the Professional Woman's League matinee. I know it to be a most worthy cause. Send us an upper private box; find cheque for $50 for the house. May you have a big matinee.

With best wishes for success,
Yours very sincerely,
WILLIAM E. AND W. L. SIDE.

FOREIGN NOTES.

A London writer notes that, aside from pantomimes, there are sixteen dramatic pieces on the subject of Robin Hood and Maid Marian. The first of these was dated 1594, and was a pastoral comedy.

Robert Buchanan has written a children's play for the holidays at the London Comedy Theatre, founded on the story of "The Pied Piper of Hamelin."

Henry Savile Clarke, who recently died in London, was a writer for *Fun*. He dramatized "Alice in Wonderland," put Thackeray's "The Rose and the Ring" in stage form, and the libretto for The Adamless Eden.

The extreme sensitiveness of Gounod as to his own work and his idea of the inefficiency and lack of art of interpreters of it was illustrated in a recent interview in *Figaro*, in which he said: "Oh, to give the work of one's brain and of one's heart, to intrust to creatures who make money by pulling it to pieces, villifying it and disbonoring it! Wretches! It is my child that you are torturing. Take me, strike me, tear out my beard by the roots. I am nothing. It is my work! What, ? I give you this, and that is what you show to the audience? You calumniate me. It is a libel. That is not what I made! You are cruel forgers!" And after a few moments' pause he added, "A performance is a crucifixion."

Sardou's new comedy, Madame Sans Gêne, was produced at the Theatre du Vaudeville, Paris, on Friday. The scene of the play is laid at the time of Napoleon I. The heroine, the Maréchale Lefebvre, Duchesse de Dantzig, begins life as a washerwoman, becomes a cuirassière, and finally a duchess and wife of a marshal of France, but who retains in her elevated position the language and manners of her early days. The main interest of the play is furnished by the contrast furnished by the natural speech and manners of the heroine and those imposed upon her by her high station. The piece scored an amusing success.

Ibsen's Rosmersholm, the sixth of his plays produced in Paris, was put on in that city recently. An account of the event says that it gave Parisians a cold shudder.

Mrs. Blanche Treville, an American actress living in Paris, left her daughter, aged four years, with a servant recently while she went out on business. The servant, Marie Marterez, locked the little one in a room alone. Here the child, rummaging in a bureau, found a box of wax matches, and while playing with them she set fire to her frock and was burned and suffocated to death. The distracted mother caused the servant's arrest on a charge of murder, alleging that she had a hatred of the child, but the verdict was "homicide through carelessness."

That the successful tenor is thought as much of abroad as in this country is shown by the compliments paid to Don Enrique Bertran, a singer of the highest reputation in Italy and Spain, who recently, after a brilliant tour, accepted a benefit at the theatre of Teruel—associated in history and romance with the tragedy of the lovers of that name. After Don Bertran had sung the tenor part in Bizet's Bella Fanciulla di Perth, and the brindisi from Cavalleria Rusticana he was twice encored, but declined to sing any more. He was recalled a half-dozan times, but still declined to sing, when an important ceremony began. Pages appeared on the stage one after another, bearing cushions on which presents were displayed. And when the object of these favors stepped forward to bow his thanks he was showered with flowers and laurels. The audience clamored for the serenade from Breton's Amanti di Teruel, insisted upon hearing it for a second time and after the encore performance recalled the singer no less than twenty times. The presents with which he had been favored numbered eleven, and included a large pair of bronze placques representing in relief the busts of Siegfried and Brunhilda; a Toledo dagger of the finest make for Lucia and other operas in which a dagger plays a part; a Reaumur and centrigrade thermometer in the form of a mandolin; an amber cigarette-holder, mounted in enamel and gold; a pearl pocket-knife fitted with blade, scissors, button-hook, and nail-cutter; a handsome embossed album; an elaborate bronze tobacco service; a bronze card tray; a purse; six bottles of champagne; and a memento of the occasion from the head workman of the theatre, comprising water-color drawings by a famous artist of Valencia, representing characteristic details of dress and equipment from three operas with which the singer has become identified.

It is said in Paris that Gounod left among his unpublished works an opera entitled Maitre Pierre, libretto by Louis Galiet, founded on the legend of Heloise and Abelard. The work is said to have been offered to the Opera Comique and rejected as unsuitable.

It is said that Queen Victoria will "command" more theatrical entertainments than ever before this season.

The new five-act drama, Madame Sans-Gene, by Sardou and Moreau, employs thirty-three male and eighteen female characters.

The Théâtre des Bouffes Parisienes was the scene recently of the première of Mademoiselle Carabin, an operetta by M. Pessard, the libretto being by Fabrice Carré. The piece represents the manners and doings of modern French students, and the part played by them in the Latin Quarter, and scored a very great success.

Sarah Bernhardt appeared last week as manager of the Renaissance Theatre, Paris, and as the leading character in Les Rois, jules Lemaitre drama, produced at that house. There was a rumor that this play would be interdicted, but this was but rumor. The drama is a peculiar one, recalling as it does all the real dramas that have taken place in the royal families of Europe during the past quarter of a century, while the dénouement is a death similar to that of the Archduke Rudolph of Austria. Bernhardt appears as the wife of a young prince. While the husband is a man of liberal ideas, the wife is gloomy, aristocratic and reactionary. The prince falls in love with a young woman who understands him, and the princess, finding them together in a forest, kills them both. She confesses the deed to the old prince, father of the husband, and justifies it by saying that the young prince's ideas would destroy the monarchy; whereupon the old sovereign proclaims her regent of the kingdom. There is a minor interest, but the plot is gloomy and obscure. Bernhardt, however, scored a great success.

The Lyceum Opera House, at Barcelona, opened the opera season last Tuesday night to a large audience. William Tell was the opera, and everything went along well until the second act, during which two bombs, presumably loaded with dynamite, were thrown from the gallery, and one of them exploded with a terrible report. A frightful panic ensued. When the smoke and dust lifted, it was seen that the point where the bomb fell was wrecked. Fifteen persons were instantly killed and several have since died. Several were removed with every shred of clothing torn from their bodies. The police alone retained presence of mind. They arrested several suspected persons, two of whom proved to be Anarchists. A mob surrounded the theatre and great disorder long prevailed.

Leoncavalla's new opera, The Medici, was produced at the Theatre Dal Verme in Milan last Thursday night. The opera was moderately successful. It is rather sombre, yet has much dramatic and effective music. The orchestration shows a Wagnerian influence.

VERY MUCH ALIVE.

Will S. Rising writes from Pittsburg, Pa., relative to the rumor of his death:

Please announce to your readers and my many friends who have been so solicitous as to my welfare, that I have not "shuffled off the mortal coil" *Ala contraire*, "I am still on earth," for the benefit of my creditors, friends and enemies, as well as mine own. I am never despondent, and know of no reason why I should join the "Suicide Club" tread with William Dunlevy's Little Tycoon com. The ghost walks regularly with serene and measured pany and I am still singing Jammo.

Yours in the flesh, WILL S. RISING.

MATTERS OF FACT.

Kate M. Howard, late leading lady with Primrose and West's Monte Carlo, is at liberty. Miss Howard has played leads with Frohman's Men and Women, Roland Reed, Humtug, Farmer's Daughter and Steele Mackaye's Money Mad.

George N. Burkhalter took the management of the Armory Opera House at Butler, Pa., Nov. 1. All contracts made with with his predecessor, F. M. Keene, should be transferred to Mr. Burckhalter.

Charles F. Massey, formerly of the Brunswick Hotel at Philadelphia, has taken the management of the Southern Hotel at Wabash Avenue and Twenty-second Street, Chicago, Ill., where he will be pleased to meet all old friends in the profession.

A good attraction wanted to open the New Empire Theatre, Quincy, Ill., two nights for week of Dec. 18, Monday and Tuesday nights preferred, on certainty.

Edward D. Palfrey, who sang in the Bostonians' Robin Hood company, alternating in the title role with John Peachey, is disengaged and can be signed for the rest of the season to sing tenor. His address is Marlborough Hotel, New York.

Goldsmith supplied the Patti Opera company with his XX steel professional trunks, which have a wide reputation.

"K," a manager of experience wishes to invest a limited sum in a first-class attraction now playing or ready for opening; he also to take the management. Address him care this office.

The Police Relief Association, of Newport, R. I., will play a guarantee to a strong attraction playing their benefit some time between Dec. 5 and 15. Applications should be made at once to James R. Crowley, Secretary.

George W. Robeling is playing the dude with marked success in the Eastern Dr. Bill company. He is a clever singing and dancing comedian.

Eugene Sweetland has scored a hit as Dr. Bill in the Southern company playing that laughable farce.

A young actor at present playing leads, heavies and juveniles in a repertoire company, is ambitious to better his position. Salary is a secondary matter with him. He is "up" in Shakespearean and the standard English drama, comprising a repertoire of twenty-seven parts. Address Ambition, in care this office.

Photographs are made for advertising purposes in quantities by Stroh meyer and Wyman, 51 Crosby Street, at very moderate prices.

He, She, Him and Her, a farcical comedy, which had a successful run of a couple of seasons is for rent or royalty. Address C. R. Gardiner, 1432 Broadway.

Phil. H. Irving, one of the most reliable and experienced of agents, is disengaged for the present season, having been engaged early last Summer to book the tour of Marion Booth, under management of Charles Mortimer, he was to be the business manager in advance, Mortimer becoming embarrassed before the opening date. Mr. Irving was engaged to book season for Agnes Herndon, the latter lady during rehearsal having been taken dangerously ill and unable to fill her time, the company, including Mr. Irving, were compelled to relinquish the engagement. Mr. Irving will not remain long unemployed.

The American Manuscript Association Play Bureau will give their first production in this city the latter part of this month at one of the leading theatres.

Arthur A. Lotto, a well known newspaper hustler, is at liberty to accept an engagement as business manager or treasurer. He has been a valued member of the staffs of many American and European papers, and during the past season ably handled A. F. Hartz's Friends company.

OUR ENTERTAINERS.

Ellen Vockey will give a dramatic and musical entertainment at the Berkeley Lyceum on Dec. 5. Her selections will include "Conversations After Marriage," from The School for Scandal, "How Salvator Won," the nurse scene from Leah the Forsaken, "McClane's Child," "Sheridan's Ride," and the potion scene from Romeo and Juliet.

G. Paul Smith and Willard Gorton are meeting with success in their duologue entertainments, comprising classic recitals, impersonations of celebrities, humorous character impersonations, rapid crayon sketches, and comedettas. They do exclusively a "society" or lecture-course business.

D'Alvini, the magician and illusionist, is assisted in his entertainments this season by Giseth, the juggler, equilibrist, and finger silhouettist, and by Mlle. Astarte, who performs all sorts of evolutions suspended in the air about four feet above the stage. The entertainments conclude with D'Alvini's Black Art.

The new Royal Arcanum Hall, in Jersey City, was dedicated recently by Unique Club, in the presence of a large audience. The entertainment consisted of the Metropolitan Male Quartette, Figaro Spanish Trio, Elizabeth Gleason, impersonator, and Cranmer's orchestra.

Professor W. Barker, of London, has just arrived in New York with a fine collection of English concertinas. He is an expert soloist upon this instrument, and will be heard in entertainments this season.

The High School Alumni Association of Hoboken, N. J., gave a concert in the new Quartette Club Hall Thursday evening before a large and fashionable audience. The artists participating comprised Elizabeth Gleason, impersonator; W. Barker, English concertina player; Little Lula Trenaman, child artiste; John A. Hogan, German character vocalist and Constantin Weighorst, pianist. The concert was under the management of Walter Wade.

The Union League Club of Brooklyn, had a very enjoyable time at their club house on the evening of Election day. Many of the members were present to listen to the reading of election returns, and during the intervals were ably entertained by Edward Bush, Jr., the popular humorist and other clever people furnished by the Wade Entertainment Bureau.

John Graham has opened a musical and lyceum bureau at 220 Tremont Street, Boston. He will make a specialty of concert work, the booking of artists, and the routing of companies. He is endorsed by prominent theatrical managers. The first concert under his management will take place on Sunday evening, Nov. 26, at the Hollis Street Theatre, Boston. The programme includes Reeves' American Band, Little Tuesday, Burr McIntosh, and many other entertainers.

THE ELKS.

The sixteenth annual benefit of the Boston lodge will take place at the Globe Theatre on Dec. 14.

The New York lodge will give a Ladies' Social at the hall of the Grand Opera House next Sunday evening.

At the last meeting of the Jamestown lodge the new ritual was nicely worked on six new recruits, under the personal supervision of Mr. Myers. A social session was held after the lodge adjourned, and proved very enjoyable. A committee was appointed to endeavor to induce the grand lodge to hold its yearly session at James own next June. The new lodge rooms, which are almost completed, will be dedicated about Jan. 1, 1894.

THE THEATRICAL MECHANICS.

Charles J. Burgan, secretary of the Indianapolis lodge, writes that Fred Escott and D Christian were recently suspended from the lodge for good cause.

Secretary George J. Raymer writes that the Duluth lodge, which was organized by President D. R. Whipple, now has eighteen members, and is on a sound financial basis. The annual ball took place last month, and was conceded to be one of the finest affairs of the season.

The next meeting of the Philadelphia lodge will take place on Nov. 26, when officers for the coming year will be placed in nomination. C. J. Levering, the efficient secretary of the lodge, ought to be re-elected.

W. E. Meredith, secretary of the Toronto lodge, writes that the members of the Theatrical Mechanics' Association are delighted that THE DRAMATIC MIRROR is publishing items of interest to members of the order, and says he has no doubt that the department will become very popular.

AMATEURS.

The Booth Amateur Dramatic Club, of Providence, under the direction of Nellie Devenish, gave its initial performance at the Talma Theatre, in that city, on the 6th inst. Bound by an Oath was well presented.

A Night in Bohemia, a two-act farce comedy by Thomas P. Getz and Charles V. Lamb, of Portland, Ore., was produced in that city at the Marquam Grand Opera House on the 2d inst. The piece made a success. The comedy deals with a pleasant surprise to Edwin Keane, a retired actor, an Elk, and a thorough Bohemian, on his sixtieth birthday.

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MISS ELLEN TERRY,
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BECKET.
MR. IRVING AS BECKET.
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SAN FRANCISCO.

Received too late for classification.

SAN FRANCISCO, Nov. 7.

M. Coquelin and Mme. Hading with their co. began a season of eighteen performances at the Grand Opera House on Saturday night. The opening was well attended, and in contradistinction to the term "topheavy" it may be said that the "mold" was crowded and the "upper decks" were fairly filled. On Sunday night and last evening the attendance was only fair, still better than anticipated. Our general public does not take remarkably to foreign spoken plays, and our French community is a singular composite. They seem to expend all their patronage on one performance and after that allow the rest of the performances to go by default. This was plainly noticeable on Sunday and last night, when but few of our French colony attended, therefore the paucity of attendance. And, oh, how cold Coquelin and Hading's countrymen were on the opening. Instead of the exultant "bravos" a chill seemed to pervade, and as gallant and kindly disposed as the French people generally are, not a single flower or other memento was handed to Mme. Hading. The outlook for the engagement is good, not a heavy money-maker, but acceptable all things considered.

A packed house greeted Peter F. Dailey in A Country Sport at the California last evening. The welcome awarded "Pete" may be likened to the excited populace who greet a favorite during a Presidential campaign. While it was Dailey's first appearance as a "star" here, he has often made himself the "star" in other shows. He is the same "Pete" Dailey as of yore. Original and comical, gay and good-natured, his pungent sallies of wit, although they may smack of being "horsey," are received with the wildest enthusiasm and laughter. His co. is the best that has yet been congregated around a farce-comedy. May Irwin, always irresistible; Ada Lewis, the delineator of a character true to nature, and John G. Sparks, a natural Irish comedian, make a piece go whether its author has mounted it on a truck or on a sulky. A Country Sport, with Dailey, Irwin, Lewis and Sparks, will do a great two weeks' business. On Monday evening, Nov. 20, Frank Daniels in a revised edition of Little Puck Up to Date, commences a two weeks' season.

An aspiring actor named Clay Clement played Matthias at The Bells at the Alcazar Theatre last evening. Without attempting to make the comparison between Irving and Clement in the same role, it must be said that the latter gave a clever impersonation of a gruesome part. His acting was really commendable, and showed that he is not only a student, but a promising actor. The support was wretched and the house only fair. This theatre has not so far made a brilliant pecuniary success. It has had a hard road so far, and it is doubtful whether it can hold for a much longer period. McKee Rankin announces The Danites for an early production, with his wife in her original creation of Billy Piper.

At Stockwell's last night Bartley Campbell's Fairfax was the bill, in which Ethel Brandon made her reappearance after a long absence, playing the role of Diana. Miss Brandon appeared to excellent advantage and gave a very effective rendition of a trying part. Next Monday evening East Lynne will be played for the benefit of Miss Brandon. The Country Circus is announced for a near engagement.

Fanny Davenport has pulled out with a good first week of Cleopatra, the last three performances bringing the receipts up to a four-figure mark. Her beginning of the second week last night was very good and the season is almost an assured success here. On Monday (20), Joseph Murphy appears in Shaun Rhue. The prices will be lowered and made to conform to those now in vogue at the California. The co. to support Murphy is being made up here and will include Charles E. Kent. The people as also Murphy himself are being rehearsed by George E. Lask, stage director of the Tivoli Opera House.

Pepita, otherwise known as The Queen's Mate, was the opera at the Tivoli last night before a fair sized audience. Next Monday night Strauss' waltz opera, A Night in Venice, will be given.

It is said that the Bush Street Theatre will open on Saturday evening, 18, with Clara Lipman and Louis Mann in Mrs. D. P. Verdenal's comedy, The Laughing Girl.

The new theatre in the Doe Building, at the junction of Market, Hayes and Larkin Streets, will be called the San Francisco Opera House. It is now being finished to be ready for opening on Feb. 15, 1899. Its lessees will be C. M. Pike and Carl H. Clarke.

Clarence R. Holt left for Chicago on Sunday to join the Mrs. John Drew co., with whom he is to play leads.

John E. Warner, Abbey, Schoeffel, and Grau's general agent, after doing some extraordinary good work here in the interest of Coquelin and Hading, left for New Orleans last night.

HARRY J. LASK.

DATES AHEAD.

(Received too late for classification.)

ANNIE WARD-TIFFANY (Charles H. Greene, mgr.): Adams, Mass., Nov. 15, Lowell 16, Lawrence 17, Haverhill 18, Providence, R. I., 20-25, Newport 27, Norwich, Conn., 28, Willimantic 29, Hartford 30.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Chicago, Ill., Nov. 14-18, Pittsburg, Pa., 20-25, Cleveland, O., 27-Dec. 2.

DEWEY HEYWOOD CONCERT (Dewey Heywood, mgr.): Memphis, Mo., Nov. 14, Kirksville 15, Columbia 16-18, Mexico 18.

HI HENRY'S MINSTRELS: Keyser, W. Va., Nov. 14, Martinsburg 15, Frederick, Md., 16, Winchester, Va., 17, Charleston, W. Va., 18, Harper's Ferry, Va., 20, Alexandria 21.

HUMPTY DUMPTY (Bates Bros., mgrs.): Marlboro, Mass., Nov. 13, Waltham 20, Woburn 21, Beverly 22, Gloucester 23, Rockland 24, New Bedford 25, Woonsocket, R. I., 27.

JOSEPH MURPHY: San Francisco, Cal., Nov. 20-25.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Chicago, Ill., Nov. 13-18.

PROF. SYLVAN A. LEE (mesmerist; Thomas F. Adkin, mgr.): Georgetown, Ky., Nov. 14-18, Mt. Sterling 20-22, Frankfort 23-25.

ST. FELIX SISTERS (Will E. Culhane, mgr.): Anna, Ill., Nov. 14-18.

UNCLE TOM'S CABIN (Ed. F. Davis, mgr.): Boone, Ia., Nov. 16, Marshalltown 17, Des Moines 18, Ottumwa 20, Oskaloosa 21, Centerville 23, Washington 24, Cedar Rapids 25, Iowa City 27, Independence 28, Maquoketa 29, Quincy, Ill., 30, Freeport Dec. 2, Rockford 3.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	Country Circus
ACADEMY OF MUSIC	A Brass Monkey
ALHAMBRA	Von Yonson
CLARK STREET	My Jack
COLUMBIA	The Bostonians
CHICAGO OPERA HOUSE	James T. Powers
CASINO	Waverley's Minstrels
EMPIRE	Tony Farrell
GRAND OPERA HOUSE	Richard Mansfield
HAYMARKET	Nellie McHenry
HAVLIN'S	E. E. Graham
HOOLEY'S	Rosina Vokes
MCVICKER'S	Thomas W. Keene
PEOPLE'S	London Gaiety Girls
SCHILLER	The Other Man
WINDSOR	Charles A. Gardner

PHILADELPHIA.

BIJOU	Variety
BROAD	John Drew
CHESTNUT STREET OPERA HOUSE	Russell's Comedians
CHESTNUT STREET THEATRE	Evans and Hoey
EMPIRE	Lost Paradise
FOREPAUGH'S	Woman Against Woman
GIRARD AVENUE	Merchant of Venice
NATIONAL	Sapolio
PEOPLE'S	'Way Down East
PARK	Julia Marlowe
STANDARD	Side Tracked
WALNUT STREET	Alexander Salvini

BOSTON.

BOSTON SQUARE	The Ivy Leaf
BOSTON	Ill. on Cross
COLUMBIA	Girl I Left Behind Me
GLOBE	Katherine Clemmons
GRAND OPERA HOUSE	Hopkins' Trans-Oceanics
HOLLIS	Mr. and Mrs. Kendal
MUSEUM	L'Enfant Prodigue
PARK	Venus
TREMONT	German Lilliputians

PITTSBURG.

ALVIN	Rose and Charles Coghlan
ACADEMY	Gus Hill's N. Y. Stars
BIJOU	Under the City Lamps
DUQUESNE	Trip to Chinatown
GRAND OPERA HOUSE	Little Tycoon
PALACE	German Military Band 13-15

BALTIMORE.

AUDITORIUM	May Russell Burlesque
ACADEMY OF MUSIC	County Fair
GRAND	Aristocracy
HOLLIDAY STREET	Fabio Romani
LYCEUM	Stuart Robson
MONUMENTAL	Harry Williams' Meteors

WASHINGTON.

ALBAUGH'S	E. S. Willard
ACADEMY	Land of the Midnight Sun
BIJOU	True Irish Hearts
LYCEUM	Sam Devere
NATIONAL	De Wolf Hopper Opera

BUFFALO.

ACADEMY	James O'Neill 13-15
JACOBS'	Kimball Opera and Comique
LYCEUM	Fire Patrol
STAR	The Fencing Master

CLEVELAND.

EUCLID AVENUE	A Texas Steer, Lady Windermere's Fan
JACOBS'	John L. Sullivan
LYCEUM	Limited Mail
STAR	Reeves and Palmer's Cosmopolitans

CINCINNATI.

FOUNTAIN SQUARE	Daniel Sully
GRAND	W. H. Crane
HEUCK'S	Wilbur Opera
HAVLIN'S	Howard Athenæum and Lottie Collins
PEOPLE'S	Hyde's Specialty
ROBINSON'S	Cumberland Lawn
WALNUT	Sinbad

ST. LOUIS.

GRAND	A. M. Palmer Stock
HAVLIN'S	The Stowaway
HAGAN	Fancy Rice
OLYMPIC	Erica
POPE'S	A Railroad Ticket
STANDARD	Rentz-Santley Burlesque

KANSAS CITY.

COATES	Old Homestead, 13-15
GILLIS	The Tornado
GRAND	Hoss and Boss
NINTH STREET OPERA HOUSE	The Silver King

MILWAUKEE.

BIJOU	The Two Orphans
DAVIDSON	Old Comedy Co. Jane

DENVER.

BROADWAY	Walker Whiteside
PEOPLE'S	Dangers of a Great City
TABOR GRAND	Barlow Brothers' Minstrels

SAN FRANCISCO.

ALCAZAR	Mr. and Mrs. McKee Rankin
BALDWIN	Fanny Davenport
BUSH	The Laughing Girl
CALIFORNIA	Country Sport
GRAND	Coquelin-Hading
STOCKWELL'S	Stockwell Stock

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the postoffice. Circulars and newspapers excluded.

"A. E."
Averd, J. H.
Adams, Geo. H.
Andreas, W. D.
Abbey, E. S.
Adams, E. B.
Austrey, Bert
Barrett, Joseph
Bradley, Leonora
Beaman, Genevieve
Bacons, Frederick
Blum, Paul C.
Bell, Helen
Bowers, Conroy
Bernard, W. B.
Bowman, Bevene
Bateman, Victory
Burke, Lizzie C.
Bradley, Malcolm
Brown, Rhea M.
Booth, Hope
Brown, Seuley
Burke, Lizzie Creese
Barnes, Evelyn
Bed, Ralph
Binmore, Mrs. Julia
Baker, Geo. B.
Bowtie, Clarence M.
Bates, W. M.
Benton, Chas.
Butler, F.
Belah, F. E.
Bryton, Frederick
Chaney, Effie
Cahn, H. A.
Chambers, Gillian
Chesley, Herbert B.
Cook, Jos. H.
Coleman, K. A.
Carlton, W. T.
Cavanagh, Jas.
Chesrill, H. S.
Cooley, A. M.
Clifton, Geo. J.
Curtis, Sir
Clement, Clay
Carnes, E. J.
Clark, Delia
Cole, Edith
Cohen, Octavius
Crowell, Josepha
Cochran, C. B.
Carey, Eleanor
Cane, Georgia
Cushman, Adelaide
Clozette, Jules
Clark, Duncan
Campbell, C. P.
Chase, Florence
Conway, Lizzy
Collins, John J.
Callahan, Joe
Crandall, Harry J.
Carter, E. M.
Cornish, Sylvester
Courtney, Edna
Clifton, George J.
Cavendish, Maud
Davis, Mark
Dixon, John C.
Davis, Lester
De Vere, G. M.
Daws, Kate
Davis, James F.
Davidson, Rose
Dickerson, Maude
Day, Mildred
Downs, Juliette
Donohue, Mamie
Dressler, Marie
Deacenport, Dollie
D'Mott, Una
Danforth, Wm.
Dees, J. W.
Dana, Kathryn
Dascut, Cary
Erie, Marion A.
Elliott, Arthur
Eberle, Robt. M.
Elsler, J. A.
Edeson, Robert
Elmer, David
Ellis, Albert A.
Emmet, Harry
Eytinge, Mrs. W.
Forrer, Herbert
Farrance, Lulu
Friend, Etherlyn
Flash, Duke P.
Fortescue, George
Ferry, Edwin
Follett, Perkins D.
Ford, Hugh
Ford, A. H.
Freeman, Joe
Frohse, Wallace H.
Fowler and Warmington
Garrison, Elizabeth
Gonzalbo, Miss
Griffith, John
Gray, Jamie
Gerson, E.
Glover, Louis N.
Greer, Julian
Gran, Matt
Gerard, Florence
Grant, Lawrence
Gillam, Charles
Hart, Sussie
Howard, J. A.
Herring, Benjamin
Hutton, Iona
Hamilton, E. C.
Horton, W. J.
Holt, C. E.
Hyde, Lottie
Howard, Benjamin
Huntington, Chas.
Hibbard, Janet
Howard, A. C.
Heywood, Alba
Holcombe, Mrs. Lester
Hoyt, E. N.
Holland, Frank
Hartz, Belle
Hawley, Lotta C.
Hernandez, Irene
Holst, Edward
Hayes, Jack
Hallman, Miss B.
Henderson, Lucius
Haynes, John C.
Hadley, Lilian
Hunt, Fannie
Harryman, Amos
Hart, and John Ireson, Frank O.
Ingram, Beatrice
Jones, Mrs. Chas. H.
Jackson, Adolph
Joslyn, Benj. F.
Knowles, G. W.
Kildare, Frank
Kitstron, Amy
Kingsbury, Jerome
Kimball, Starra
Kelly, James
Kesson, Sir John
Kennett, Thomas A.
King, Emmett
Kitt, F. J.
Kerney, Joe
Kellogg, Bertha
Lawrence, Mr.
Leslie, Irene
Lee, William
Lindsey, Richard F.
La Mar, Theresa
Leslie, H. I.
Locklier, J. H.
"Liska"
Lamont, Miss
Lake, Julia
Lewis, E. W.
Lynn, Hean
Lynch, George
Linden, Frank
Lester, Ida
Lorane, Percy
Lewers, Marie
La Mar Harry
Leslie, Florence
La Rue, Lizzie
Leslie, Miss E.
Lieung, Gus
Livingston, Albert
Little "Zara"
Levick, Geo.
Lotty, Mr.
Mgr. Barnum and Bailey
Mgr. Forepaugh's Shows
Mgr. Katherine Rober
Morris, Ramsay
Morton, Frank
Malcolm, Dhorne
Mason, Rowell
Melbourne, Lillian
McCracken, John
Murray, Frank
Murray, George H.
Mills, Jerry
Mattox, F. S.
Marlin, Edna
McArdle, Edward
Moore, Clara
Monroe, Ned
Maurice, L.
Monti, Luigi
Mgr. Just Landed Co.
Maguire, Nelly
Maxwell, W. H.
McCarthy, Dan
Murray, Dominick
Mason, John
Martin, Olive
Marion, M.
Magee, Charles
Murphy, E. J.
Maccollin, A. W. F.
McConnell, J. W.
Mora, Helen
Meeuven and Lawrence
Macie, James B.
Marriot, Charles
Seaton, Jessie
Nichols, Guy
Noble, M. E.
Nelson, Ruth
Nickerson, Ed. E.
Osborne, Chas. T.
Osmond, Edwin
Osbourne, Geo.
Olive, Belle
Owens, W. Cal.
Olmstead, Geo. C.
Osborne, Merm
Philips, D. P.
Price Sidney
Page, Elliot
Palser, J. H.
Price, Bijou L.
Peters, Netta
Powers, Bros.
Parks, Miss N.
Platt, Mrs. G. F.
Paine, Ella
Poor, Charles B.
Royce, E. D.
Rowe, Dennie
Read, Hal
Robertson, Punch
Reynolds, E. J.
Richter, J. E.
Rush, Georgia
Real, Ida
Russland, Rich. G.
Ryan, Sam J.
Roscoe, C. W.
Rigg, Gayle
Broadway, Edd
Kerr, George W.
Ramous, William
Nehan, Ada
Robb, John
Keepine, Dorothy
Ross, Fred
Sparks, Frank E.
Semon, Harry W.
Stringham, Sadie
Storm, W. H.
Sheldon, Harriet
Sterling, J. V.
Schroder, Pauline
Sisson, Oscar F.
Scoville, A. G.
Spencer, Alice
Stanwood, Gertrude
Sheehan, William T.
Slater, John H.
Sieveking, Mar tinus
Seba, Joe
Sherwood, Grace
Skinner, Otis
Shewell, T. E.
Soule, Frank
Schaefer, Emile C.
Street, Harry
Tavarnana, Dollie
Thompson, Mrs. H. L.
Temple, Edward
Tetson, B.
Thompson, Harry
Ulmer, George T.
Van Tassel, Cora
Vernon, D. S.
Vaughn, Grace
Vroom, Edward
Van Doren, Cecil
Van Austin, T. D.
Waite, J. Morrison
Westcott, George C.
Williams, Frank
Ward, Zella
Wyngate, Charles
Wright, Mrs. Ella
Weston, Miss
Wetzel, Harry
Wilke, Hebert
West, Jessie
Wiley, Dora
Young, C. L.
Zimmerman, Max

BORN.

HENDRICKS.—On Nov. 2, a son to Mr. and Mrs. Ben Hendricks.

MARRIED.

CRANE—WALKER.—James Crane and Mary Walker, at Newport, Ky., by Squire Robinson.

PATRICK—WHITE.—John G. Patrick and Mabel C. White, on Nov. 7, at Frankfort Station, L. I.

DIED.

PIXLEY.—Annie Pixley (Mrs. Robert Fulford), at the residence of Edwin Fulford, Pentonville Road, London, of brain fever on Nov. 8, aged 35.

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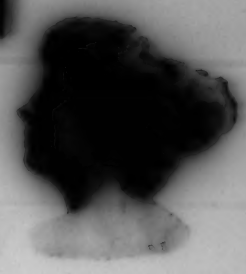

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